PACESETTER #3

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The George Perez Magazine

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Tom Smith

Tom Brevoort

Mike Carlin

Kurt Busiek &

George Pérez

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FOR PÉREZ FANS • • BY PÉREZ FANS

PACESETTER
The George Pérez Magazine

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and George Pérez!

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We are always on the look-out for articles and copies of artwork and photos for forth-coming issues. If you are able to provide art, articles, or both, you can earn a discount or a free copy!

What's coming in the next issue of PACESETTER? It looks like issue four will either be dedicated to George's run on WONDER WOMAN or to the TITANS. What do you think it should be?

NEXT ISSUE'S QUESTION:
What do you feel was George Pérez's contribution to making WONDER WOMAN or THE NEW TEEN TITANS a success? How did he improve those titles?

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PACESETTER
The George Pérez Magazine

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FOR PÉREZ FANS • • BY PÉREZ FANS

F • R • O • M T • H • E E • D • I • T • O • R

It's been two weeks since the JLA/AVENGERS #1 hit the stands. I've read the book twice and looked at the book probably a couple dozen times. It has just hit me now that the team-up is finally a reality. Because of what happened on the aborted original JLA/AVENGERS team-up from the 1980s, my mind wouldn't let me get overly excited until the book was actually printed—even though I was lucky enough to see a lot of the art in advance. Well, the delayed reaction has hit me like a ton of bricks; all I can say is "WOW!" Having seen a lot of the art, I knew it was George's best art yet, but now seeing and reading the finished product, it is living up to all my expectations so far. Tom Smith's colors are the best I've seen from him. Although this is only the first issue, Kurt Busiek's story has the feel of a major epic. When I finished reading the first issue, I was really disappointed that I didn't have the second issue right there to read. (sigh) I've got to wait a month. For everyone involved on this series, this is going to be a crowning achievement.

This issue of PACESETTER celebrates the series with articles, artwork, fan art, trivia etc. I hope I've done my small part in the celebration of this epic series. I couldn't do it without all the great contributors helping me make what my magazine is today. There are a lot of familiar names from people who have contributed in the past and that's great, but I would love to get some new blood to contribute to my magazine—the more the merrier. You'll receive credit in the magazine and receive a free copy of the issue to boot, so e-mail me if you are interested: TLorenzP@yahoo.com.

I want to thank everyone who advance-ordered the all autographed issues of PACESETTER #2 (autographed by the entire creative team of SOLUS) with at least $1 per issue going to go to the ACTORS fund. So far I've got $245 going to the fund. I'm going to have one more big push at the November Tampa Convention, then I plan to send the fund what I have in the pot. I hope I can get it up to $300 (I was originally hoping to send in $1,000). Thanks again. By ordering, you were not only helping me with my printing cost, but you were supporting an important charity.

It looks like next year there will be another three issues of PACESETTER instead of my original plan of publishing twice a year. There will be an all TITANS issue, as well as an all WONDER WOMAN issue. While I was over at George's getting my advance order copies of issue two autographed by him, he reminded me that next year will be his 30th anniversary in the wacky world of comics, so I'm going to have an issue celebrating the event. I'm going to need a lot of contributors over the next year, so if you are interested, please e-mail me at TLorenzP@yahoo.com for info. Your contribution is what makes or breaks the magazine. I also need to know if you want a WONDER WOMAN issue or a TITANS issue first, and why. I've gotten a lot of requests for both. The one with the most votes will be published first. I need these votes right away—the deadline is December 31—so it can give me time to work on the issue I need to work on.

As always, I need feedback—both good and bad—on my magazine. Also, I'm always needing copies of George's artwork (sketches, original comic pages, commission art, etc.). You can earn discounts or free copies of the magazine. I need articles dealing with George's work on the TITANS and WONDER WOMAN; I'll give more info later on what is needed on the 30th anniversary issue. So Pérez fans come join the fun!

TRIVIA

Be on the lookout for the Pointing Hand or the Exclamation Mark throughout this issue for little known facts and amazing trivia!

A DREAM COME TRUE or WOW!

by Eric Sellers

When I sat down to write this article, I tried to think how to best approach this review of JLA/AVENGERS #1. One phrase kept ringing in my head: "It's a dream come true."

I'm not talking only about all the fans who have been dreaming about this project, but about the one man's dream who finally made it a reality—Mr. George Pérez. I've been fortunate enough since my last article appeared in PACESETTER #1 to have finally met (multiple times) gentleman George Pérez. I was able to attend two panel discussions in the last year about the JLA/AVENGERS: one was at the Baltimore Comic Con last October, with George and Mr. Tom Brevoort, and the other in April of this year, with George by himself at the Pittsburgh Comic Con. Anyone who has ever met George would tell you he is a very enthusiastic man for the comic book industry. If you hear him talk about penciling JLA/AVENGERS, multiply that enthusiasm by ten. This has always been his comic book dream project, and I am very happy that his dream has finally become a reality.

It was hard to believe that after all these months of hearing the famous sayings, "It will be Worth the Wait" and "Wait and See", JLA/AVENGERS #1 was finally in my hands today (September 4, 2003).

After purchasing my three copies of JLA/AVENGERS, I was all set to head home, but instead of starting the car I opened up the comic and started to read. It was amazing from cover to cover!

George and Mr. Kurt Busiek really stepped up to the plate on this one, and knocked it out of the park.

In 48 pages, they were able to cover tons of the DCU and MU and set up this wonderful storyline with lots of twist and turns. It seemed like every panel had so much going on in it that I had to reread it a few times to take in all the wonderful art. There were tons of panels that highlighted why George is the master of team books. George drew the entire Imperial Guard (over a dozen members) against Lobo in one panel. WOW! The JLA

AND IN MOMENTS...
THEY'LL HAVE POLICE HERE. THEY CAN TAKE CARE OF THINGS.
DO THEY, WANDA? PARTS OF THIS CITY SEEM LIKE MODERN-DAY NEW YORK, BUT...
AYE. BUT PARTS DOTH SEEM STRANGELY LIKE SOME FUTURE-WORLD.
AW, SO THEY'VE GOT WEIRD ARCHITECTS. I WOULDN'T SWEAT IT, TH--
YOU SHOULD, HAWKEYE. WE ALL SHOULD.
WE'RE IN AN UNKNOWN, UNPREDICTABLE WORLD, AND WE'RE OUTSIDERS.
WE SHOULD BE CAUTIOUS--IT'S LIKELY WE'LL BE MET WITH HOSTILITY, OR--

and AVENGERS splash pages were breathtaking. The Watcher standing next to the JLA Watchtower at night was downright beautiful. It was great to see George's take on Wonder Woman again. He really has an intimate attachment to that character.

George drew in some great fanboy moments: the Daily Planet newspaper with a Flash Grams (a homage to the letter page of the old FLASH series) crossword puzzle on the back, having longtime JLA/AVENGERS fan Kirk show up in the pages, the homage to the famous fight cover on the second to last panel, Booster Gold selling out with a Booster Gold Card in a magazine ad, a tip of the hat to CRISIS ON INFINITE EARTHS with Krona, the Flash breaking though the universe barrier, the use of Thunders from Qward, and the Medusa mask slated to play a major role. I'm sure I missed or am leaving out tons of stuff, but that's one of the great things about a George Pérez comic book—you will always be able to find something new each time you read it.

George poured his heart and soul in this magazine and it showed. I think the beginning of the story said it all: "Once Upon a Time...". This was a true fairy tale, and it's just the beginning; I can't wait to see all the issues. I'd like to thank everyone involved in this project for making this a once-in-a-lifetime dream project come true for all involved, including the fans and creators.

This article is dedicated to my wonderful friend Nykolett Boger who always inspires other people to pursue their dreams, have faith, and never give up hope.

-Eric Sellers

INTERVIEW WITH GEORGE PÉREZ

by Tony Lorenz • October 2003

As I ask this question, you're doing the finishing touches on issue four of the JLA/AVENGERS miniseries. How does it feel to finally have closure on this lifelong project?

GPz: Quite tired, really. And yet, I'm still totally jazzed by it. It's especially gratifying since the sales figures on the first issue ended up being double what I expected. So even though I'm a tad stressed and overwhelmed as I work on the final issue, I'm energized with the knowledge that it was both a sound creative and business investment as well. My wife and I will be practically debt-free by the end of 2004 and actually have enough money to take two vacations next year.

In hindsight are you glad the JLA/AVENGERS came out now instead of when you worked on the original one? You were a very good artist

then, but you are even better now. This is also a four book series instead of a one-shot, what are you thoughts on that?

GPz: Quite frankly, it did work out the best for me artistically. I wasn't a good enough inker in 1984 to really do my pencils justice, and while I have nothing but admiration and respect for Dick Giordano, I really do like to ink my own work whenever I can. I'm just too slow to do it on a regular basis. I've also matured as an artist, which I noticed especially on page 12 of Issue 3 when I recreated the cover of COMICS INTERVIEW #6, the infamous JLA/AVENGERS issue that announced the troubles with the original crossover. I had to hold back from making too many corrections in the art in order to make the homage work, but there were some anatomical and proportional weaknesses that I had then which were a little unnerving to me now. Interestingly, there are some fans who actually preferred the older style—warts and all, as it were. As far as the expanded format is concerned, it allowed Kurt Busiek to really make this story expansive. Structurally, the initial 64 page story is pretty similar to the plot of the first two issues of the current mini-series, but Kurt really had room to add a lot [more] characterization and subtlety than Gerry Conway had. Also, the 20 years of anticipation gave both Kurt and me something to really live up to. I don't think Gerry's heart was as into the story as Kurt. It was a gimmick story then. And , basically, pretty much that's what it is now, but Kurt has made it so much more. He could have made this a by-the-numbers adventure, but Kurt's too good a writer for that and he knew he had expectations to meet. In many cases I think he exceeded them.

Although the series took two years to finally come out, from the outside, this time around seemed to come along a lot smoother. Was it because of who was involved from Marvel and D.C.?

GPz: Everyone involved with this project was determined to see it through. This industry really couldn't afford to the negative publicity of allowing this version of JLA/AVENGERS to be scuttled by petty politics. Everyone played nice. Sure there were some disagreements, sometimes heated ones, but it was always professional. Nothing unusual for a project of this magnitude teaming up some of the most iconic characters from the two largest comics companies in America.

I know when I'm drawing, getting in a rhythm is important. Did the script delays mess up your rhythm; waiting for approval from Marvel and D.C.?

GPz: Sometimes. Thankfully, I had the option of inking the pencilled pages as I waited for approval to continue pencilling. My rhythm was only affected when I had to take time away from the crossover in order to do some private commissions to supplement my income and when my year's hiatus from CrossGen expired and I had to add SOLUS to my schedule.

What are some of the characters that you were really happy to draw again in this series?

GPz: Oh, no, there are just too many of them. I really like the Martian Manhunter and Batman visually. And it was nice revisiting Wonder Woman and Firestorm. I guess I enjoyed drawing the JLA characters just a tad more because it had been a longer time since I'd drawn them last except for the covers of the JL? miniseries—the one with the Justice League of Amazons, of Arkham, of Aliens, of Atlantis. Those were fun. Oh—and I'm also glad that I get to draw the Beast again. The original furry version that I did in the 70's. In issue 3 I get to do a lot of fun stuff with characters not seen for some time. But, as Kurt would say, you'll have to wait and see. Unless of course this interview comes out after the release of JLA/AVENGERS #3, in which case, I hope everybody enjoyed it.

Working with Kurt and Tom on this series must have been different from working on THE AVENGERS. How so?

GPz: It wasn't all that different working with Kurt. It was the working relationship with Tom Smith that was really different. For my entire tenure on AVENGERS Tom was only doing color guides that was sent out to some low-rent separation company. He didn't start doing his own color separations until after I left AVENGERS so during my run neither he nor I ever saw the finished files until the books saw print. And I think the book and Tom's coloring suffered for it. For JLA/AVENGERS Tom is handling all the finished color files. In many ways it was similar to the way he and I worked on CRIMSON PLAGUE, only with more voices chiming in and more opinions and suggestions to be considered. That, and the better paper we have, really shows how fabulous a color artist Tom is.

Were you involved in the plot of the story at all? Did you have the freedom to change things as needed?

GPz: I deliberately opted not to be involved in any of the story conferences after an initial plot discussion when the project was first announced. Kurt still reads the comics and has a far greater knowledge of the teams' respective histories, especially the past decade's worth, than I do. I had some freedom in how I interpreted the story and I added bits here and there, but never anything that would change the essence of the story. I might truncate or expand a sequence for pacing or change the action to suit my style better, but if I had any major change I wanted to do I'd always contact Kurt and the editors first. Kurt always had the last say in the story though, just as I was given last word on the art.

Overall what are you thoughts on the series? Anything would you have done different?

GPz: After seeing the first issue the only thing I would do differently is probably not have drawn the cover of Issue 1 so large and on the board I used. The faces ended up a bit off

on the larger characters and over rendered in some places. I should have drawn it smaller first and blown it up, but that's not a method I prefer—and there. The board was also murder on my quills which unfortunately did not become evident until after the piece was already fully pencilled. It didn't help that the board was really too large for my drawing board. I also think that the binding used cuts into the artwork too much which really hurts all the double pagers. Ironically, I think I was a little rusty on Wonder Woman in places. I was trying so hard to make her distinctive from other female characters that I think I cost her some of her beauty. Some shots of her I really nailed her beauty—others, not as much as I would have liked. I had similar problems deciding on a final look for Superman, especially the way his hair works. However, these are all petty, hyper-critical concerns. For the most part I am incredibly happy with this crossover and quite gratified with the sales and fan reaction.

I've read that this is going to be your big swan song of drawing superhero books, and if that is so, there couldn't have been a better book to end an era with? What are you're thoughts on that?

GPz: Well, as it turns out, due to changes in my working relationship with CrossGen, JLA/AVENGERS may not be my last mainstream superhero work after all. However, I'm not free to go into specifics right now. Stay tuned.

Comparing your other mega series CRISIS ON INFINITE EARTHS, which series was harder to work on and why?

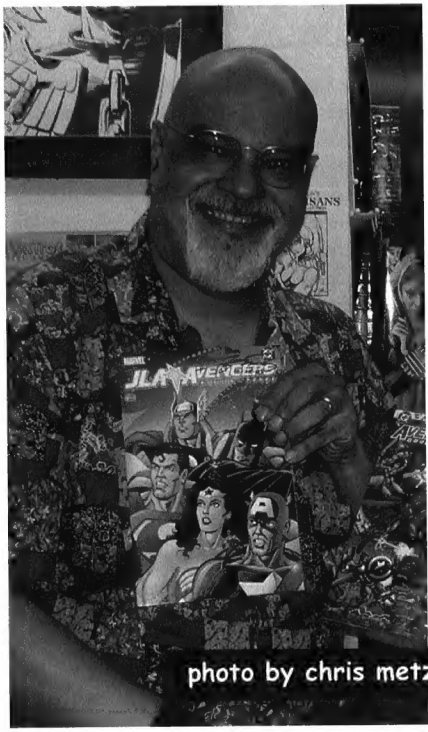
GPz: JLA/AVENGERS was the more challenging series, not only because it featured characters from two companies, but also because, unlike the years prior to CRISIS, I had, for the most part, stopped reading comics. The learning curve was a lot steeper this time around. And physically doing the complete artwork on JLA/AVENGERS does take its toll on me physically. I wear a wrist brace to work now, especially on the inking.

Although talking with you and seeing your art on JLA/AVENGERS, I know that you had a blast, but I bet that you will be happy to back to drawing just one book a month. It'll probably feel like an a vacation.

GPz: I'm taking all of December off and will be working on a more relaxed schedule next year. Since I am not actually going to be working on the monthly SOLUS book anymore I have no monthly title in the works for next year. I do have work lined up, but that's news for another time.

Thanks George once again for your time and thanks for being one of the creators that keeps the comic industry a live.

GPz: Hey, it's the industry that keeps ME alive–and for that I'm eternally, and humbly, grateful



INTERVIEW WITH TOM BREVOORT

by Tony Lorenz • October 2003

What were you doing when the first AVENGERS/JLA was aborted? Were you a pro then?

TBv: No, I was still in high school at the time.

Were you as disappointed as the rest of the fans were?

TBv: Yes, I had been looking forward to it—though the project eventually unraveling didn't strike me as the end of the world. It was a shame, but there were other comics, and life went on.

Did you ever in your wildest dreams ever think that it would finally see print? Who was the driving force in making it a reality?

TBv: Once Marvel/DC crossovers started happening again in the early '90s, it seemed likely that there'd be an AVENGERS/JLA of some sort at some point. In terms of the project happening, first and foremost was George. Pretty much from the moment he returned to AVENGERS people started asking about the possibility of a new AVENGERS/JLA again. If anything, I was a stumbling block at this point—I would have liked to have seen it happen, but at the time my priority was keeping George on for a good solid run on AVENGERS. During this period, Mike Carlin and DC made it clear that they'd be interested in doing AVENGERS/JLA, and all parties agreed that George's involvement was the one necessary component. But it was Joe Quesada who cut through the red tape on Marvel's side and got the project fast-tracked once he came into office. And special thanks should really be given to Mark Alessi and CrossGen as well, for generously granting George a leave of absence to work on the project.

How were you chosen as editor on the Marvel part of the miniseries? Was it because of the working relationship that you already have with Kurt, George, and Tom?

TBv: Well, yes. Within a few days of taking over as EIC, Joe asked me why AVENGERS/JLA had never happened. I gave him the whole history of it up 'til that point; he thought about it for a few minutes, and then told me to go ahead and do whatever was necessary to get it done. So I called Mike at DC (and George, of course), Mike put me in touch with Dan Raspler, and after we got various contracts and such together, away we went. Certainly the fact that the creative team on AVENGERS/JLA ended up being the same squad that did AVENGERS with me for three years made my involvement a no-brainer.

What is your take on working with the three amigos (Kurt, George, and Tom)? It's got to be a piece of cake.

TBv: It is, in that each member of the team has respect for everybody else in the mix. So when somebody pipes up with a problem or a concern —whether me, Kurt, George, or whoever—there isn't a lot of ego involved. Everybody pulls together to take care of business. We all seem to pull in the same direction. That's as much a function of having worked together for so long beforehand as anything else.

Is this the first time that you've worked on a Marvel/DC crossover? From your perspective, what was it like?

TBv: No, I've worked on a bunch of other Marvel/DC crossovers, starting with the very first Amalgam project during MARVEL VS DC. I directly edited a quarter of the second Amalgam event, as well as working on HULK/SUPERMAN and the two ACCESS limited series. So my working relationship with DC was pretty well established; the people over there knew me and knew what they could expect when dealing with me.

Did Marvel's and DC's different philosophies make it difficult?

TBv: I don't know how different the philosophies are when it comes to something like this. Everybody was well aware of the tremendous fan interest in the project, and nobody wanted to be the party that caused the project to fall apart again. So overall, it's been fairly harmonious. And while certainly Dan Raspler is something like 180 degrees away from my point of view editorially, that was actually a benefit in this case, as it meant that somebody was approaching the material from a fresh perspective.

What are some of the special items planned for the series (posters, collections, etc.)?

TBv: We're doing the four books, and that's about it. There'll be a number of reprint collections and such during the four issue run, I expect, and eventually there'll be a collected edition of some sort, but we're not really over-marketing the thing with a lot of extraneous extras. All of our energies are going into the four issues.

This is probably a silly question, but what are your thoughts on the series: good or bad?

TBv: I've said all along that there probably isn't any comic book that we could make that would live up completely to the twenty years of hype and anticipation. That said, I think we've got a great four issues, with some crowd-pleasing moments, some crowd-infuriating moments, and hopefully a lot of stuff that people won't expect.

What are some of the other exciting things happening at Marvel? What are some of the other projects that you are working on?

TBv: My office is working on all sorts of titles, projects and series, including: AVENGERS, FANTASTIC FOUR, THOR, IRON MAN, CAPTAIN MARVEL, SPIDER-GIRL, ALIAS, THE CREW, INHUMANS, SENTINEL, SILVER SURFER, AGENT X, HAWKEYE, CABLE & DEADPOOL, MARVELS: EYE OF THE CAMERA, THANOS, WOLVERINE: THE END, and a bushel of other things it's too early to talk about.

Tom, thanks for taking time out for PACESETTER. I have no doubt that the AVENGERS/JLA will be a sure-fire hit!

This is the most pages of a series that George has penciled and inked—200 pages

INTERVIEW WITH KURT BUSIEK

by Tony Lorenz • October 2003

I've got to say that I was not disappointed at all with the first issue (with everyone one involved and everyone's track record, I would have been really surprised if I was). I've been very fortunate to see a lot of the original art in advance, so I knew George's work was better than ever. Now reading the finished printed version, Tom's coloring was incredible and your story has the feel of the epic that it is. How much harder was it writing this series from anything else that you have written?

> *Writing the plot was the hard part; scripting over George's pencils is fun. It's even more fun when the Avengers and the JLA are in it!* ~Kurt Busiek

KBk: The main difficulty was fitting in that huge cast into a story that worked and moved well without getting bogged down by detail. Plus, of course, I had two editors to answer to rather than just one—and they were both more attentive than usual, wanting to make sure we polished the book and made it as cool as we possibly could. Other than that, the fact that there were so many eager fans didn't affect the writing of it; it was still me, alone in my office with the keyboard, just like every other script.

Originally you were the co-writer with Mark Waid; I would think that would be harder than writing it just yourself. How does co-writing work?

KBk: Mark was never co-writer on the book. We talked about doing it that way, but by the time the book became a reality, Mark had signed an exclusive deal with CrossGen.

But in general, co-writing involves talking out the story and character stuff, then one guy doing a draft of the plot (or script, or whatever), the other guy polishing it, and a lot of nickering back and forth as you work out the bits you disagree on.

How was the plot of the series developed? Was it mainly by you, or by committee with Marvel and DC?

KBk: I came up with the basic framework, talked with Tom about it, and between us we beat it into shape some, so I had a general idea when I went to Orlando for the creative meeting we had there. In Orlando, George, Tom, Dan and I spent a day going through my outline—changing stuff, adding stuff, coming up with character and action bits and so on—and then I went home and typed it up into a formal outline that was approved by both companies.

We made changes along the way, as you do with virtually any story, but the bulk of the plot was worked out by the time I turned in the formal outline.

Like you've done in the past, this first issue has a lot of historical stuff (for example, Terminus, Kirby's monsters). You're known for your research; how much research did go into writing this series?

KBk: Does it count as research when you already know it?

Looking at it in terms of how much new research I did, the answer is, "Not all that much." Looked at another way, it's been almost thirty years of research, since I started reading AVENGERS in 1974 (and JLA in 1976). So I have a lot of reading to fall back on—it's not like when I started writing for Image and needed to put together a complete run of what they'd put out and read most of it for the first time—and I wound up running the assistant editors ragged getting reference for George.

That's not to say there wasn't any research; by far, the toughest part of it was working out a full roster for the JLA, since we needed to know and none of the lists were accurate. We had to do the same for the Avengers, but since Tom and I had already done one a few years ago, updating it was no trouble.

Luckily, I had help—aside from Tom Brevoort at Marvel (who knows even DC history better than all but a select few) and Steve Wacker at DC, I worked with comics-history-whizzes John Wells and Sean McQuaid, and Andrew "Captain Comics" Smith did a roster column in CBG around then that was helpful, too. Still, I wound up calling Dan ado at home on a Sunday to quiz him about the active roster when he was writing the book—who counted and who didn't.

You've really set up the differences between the Avengers Universe and the JLA Universe, with the Avengers Universe being a more dangerous and out-of-control Universe (at least, that's how the JLA members interpreted it), with the JLA Universe a calmer, more in-control kind of place. Is that the way you see it?

KBk: The DC Universe has gotten more and more Marvel-like since CRISIS, but we wanted to compare and contrast the universes; make them seem very much like different places with their own distinctive atmosphere, rather than just the same stage with different characters on it. So we focused on the classic differences, and classically, the Marvel U is a more chaotic place, where trouble and danger are ongoing things, and the DCU is a place where trouble tended to get wrapped up by story's end and the status quo restored. It's not a coincidence that the first thing a DC hero sees in the Marvel Universe is an anti-mutant riot, and the first thing Marvel heroes see is a bank robbery.

...classically, the Marvel U is a more chaotic place, where trouble and danger are ongoing things, and the DCU is a place where trouble tended to get wrapped up by story's end and the status quo restored.

It is amazing how there can be so many characters in this series and everyone seemingly having an important part to the story and not just being card board cut outs, if you know what I mean. How do you do it? Does that have a lot to do with George?

KBk: Part of it is just knowing who they are and making sure they talk and act like themselves. That's not always easy to do when you've got room for maybe two short balloons and you want the character to say more than "Look! Over there!"—but it's a part of the job, and if the story's plotted right, you can do it.

That's enormously, enormously aided, though, by working with an artist like George, who's both a consummate storyteller and a great character guy – he brings through the characters' attitudes and personalities visually, as well, which makes it a lot easier to script. Dialogue becomes a matter of enhancing what's already there, not establishing it cold.

How was this series written, full script or plot?

KBk: Plot-style. Working full-script would just hem George in and keep him from being able to restage events the way he sees them in his head.

Although someday, I'd like to do a series with George where I write it full-script, but with no panel breaks, so he's got all the action and dialogue, but can break it down however he wants, in three panels or thirteen, however the story plays out best for him. I think that'd be fun.

When they offered the series for you to write, was there ever a point where you didn't want to do the series, worrying about not living up to expectations that everyone has had for it?

KBk: Nope. I worried some about screwing up, and being pilloried as the guy who ruined JLA/AVENGERS. But I never once considered not doing the book.

Did you use any plot ideas from the aborted version from the 1980s?

KBk: Not on purpose. It turned out we had some slight resemblances to the original plot—in the first, the two teams chase a time-shifting golden egg through the centuries, fighting in different eras, and in ours, they face off in a kind of cosmic scavenger hunt for a dozen powerful artifacts. That's not really much of a connection, but once it was pointed out to me, we played with the connection a little.

But I've never actually read the original plot—I may be the only one on the creative team who hasn't, at this point. George read it, of course, and Mike Carlin, who took over from Dan Raspler, was Mark Gruenwald's assistant back when the first one was under way. And I think Tom has a copy. Still, I'd rather do something that goes in its own direction. If it resonates with other things, well, great, let's get some mileage out of it, but let's not go into the project trying to duplicate anything.

Was working with George and Tom on this series different from when you worked with them on the AVENGERS?

KBk: Aside from Tom being even more meticulous than usual and George being even more enthusiastic than usual (which is hard to believe, considering the energy he brought to doing AVENGERS in the first place), not really. We've done a big pile of stuff together, so it was a comfortable working relationship.

Like I said at the beginning of this interview, your story really feels like an epic. It's always harder for the writer's work to really stand out in the comic medium. Frequently, it takes a few issues to really get into some of the stories. I've got to say, you are one of the few writers (along with Alan Moore) who can really wow me from the get-go, and this book is no exception. It's really great to see George drawing stories written by you. How do you feel about working with George again?

I'll work with George any time, any place, any how. He's one of the all-time greats, and I'm thrilled to have been able to do as much with him as I have. His gift for detail, for character, for storytelling – you don't often get to work with someone who's that good at that much. If I ask George to draw a scene set in Chicago and then a scene set in, say, Keystone, he'll put so much into the backgrounds that establishes a different look and feel for the cities that the reader instantly feels like he's somewhere else. If I ask for a military headquarters, George will draw the coolest, most involved military HQ you ever saw. And that's just the settings—the characters, the pacing, the drama, the action—it's a cliche, I know, but George makes it all look easy.

I've been lucky enough to work with a lot of terrific artists, but I'd jump at the chance to work with George on anything. He's great at fantasy, SF, mythology, superhero action—and even straight drama with no superhuman elements at all. I'd love to see him do a horror series, or a romance, a western; I don't think there's anything he couldn't do.

So to answer your question: Feels pretty good!

What are your overall feeling of the series? Were there things that you think about now that you wished you'd added, or conversely, didn't put into the series?

KBk: At this stage, we're still working on it; Tom Smith's wrapping up #3 and George and I are hard at work on #4. I really won't be able to look back on it and judge it for a year or more, I'd guess. But yeah, I'd love it if we'd had another 200 pages, to do even more stuff. Make it an ongoing series, and I'd still have material to explore by #50.

But as it stands, I think it worked out pretty well.

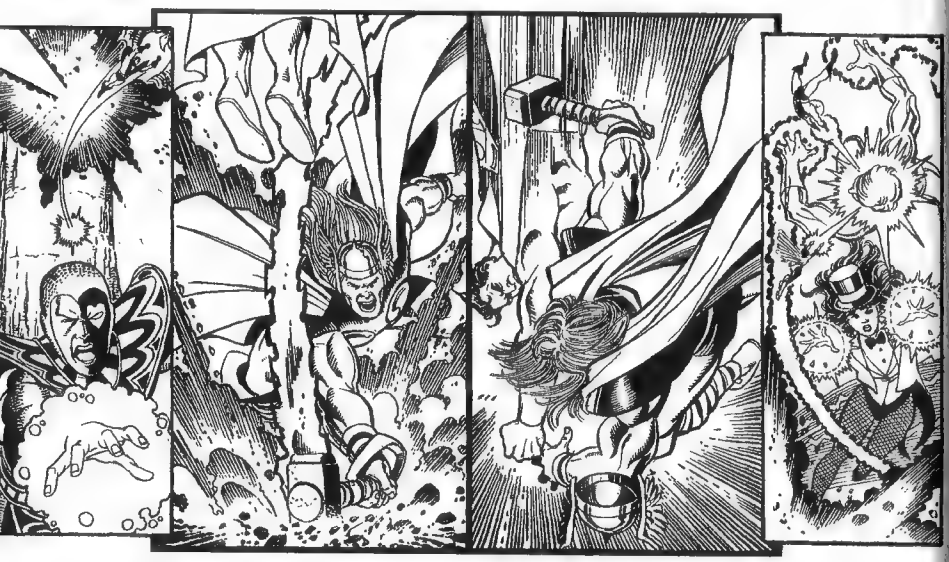
I've really felt different about this series; I remember being so disappointed when the original version fell apart. Even though I was able to see the series develop, it really didn't hit me until the first issue hit the stands. I'm simply amazed. Thanks!

I know the fans enjoy your work in the JLA/AVENGERS miniseries, so I'm sure everyone would also enjoy some of the other projects that you're working on. Why don't you drop a plug for some of the other stuff?

KBk: Let's see ... I'm doing more ASTRO CITY with Brent Anderson and Alex Ross, of course, and another Wildstorm series, ARROWSMITH, with Carlos Pacheco and Jesus Merino. Coming up soon is the new CONAN series from Dark Horse, with gorgeous art by Cary Nord, and the SUPERMAN: SECRET IDENTITY mini-series with gorgeous art by Stuart Immonen. Next year, there'll be MARVELS: EYE OF THE CAMERA (gorgeous art by Jay Anacleto) and hopefully a few more surprises as well.

Kurt, thanks once again for taking time out for PACESETTER. I wish you continuing success in every area of you life, and thanks from the readers of PACESETTER for finally making the dream a reality.

KBk: Thanks—I hope the rest of JLA/AVENGERS goes over as well as #1 has, and that readers have fun with it all the way to the end.



Superman and Thor throw it down, with Jack of Hearts and Zatanna on the sidelines

INTERVIEW WITH MIKE CARLIN

by Tony Lorenz • October 2003

The focus of this interview and the theme of the issue is the AVENGERS/JLA mini series. You were not the original editor on this miniseries; how did you end up being the editor?

MCn: Reshuffling at DC. A couple of editors left DC at the same time as I requested to get back to hands-on editing, which landed me in the JUSTICE LEAGUE office. And I have worked with Marvel in a couple of different capacities over the years.

Interestingly enough, I was the original Assistant Editor on JLA/AVENGERS in the early '80s as Mark Gruenwald's assistant on AVENGERS at Marvel.

It is interesting to note that you were involved on the original attempt at having an AVENGERS/JLA book. Were you to be the editor on that version?

MCn: Hey! I just said that! But as noted, Mark Gruenwald was the Marvel editor for the AVENGERS books at the time, so he was the editor on Marvel's end of the project back then. Jim Shooter was Editor-In-Chief then, too, so obviously he was reading the work as well.

I know George was very happy that you came on board. Was it because you two have worked together before and had a good working relationship?

MCn: I assume so, but you will have to ask George. We have worked on TITANS and SUPERMAN projects over the years, and it's always been fun on my side. What George probably doesn't remember was me asking him for a sketch at a New York Convention organized by Phil Suelling in the early '70s. He hadn't even done the AVENGERS yet, but I asked for a Vision from him. I still have the sketch!

When you came on, I noticed everything started to happen a little faster. What was causing the delays before you took over your part of the series?

MCn: I get *ZERO* credit for that; once the team and project was finally agreed upon several years back (and it would NEVER have happened WITHOUT George!), it was just a matter of Kurt Busiek methodically writing the plots and Marvel & DC stock-piling George's art. 200 pages—including covers—of pencil and ink-work does take time. So Tom Brevoort for Marvel and Dan Raspler, DC's original editor on this, worked steadily and hard on this for years. Publication was finally settled on when we saw George in the home-stretch. So after all the work was done by everyone else, I kinda just parachuted onto on the moving train just before it hit the station!

Besides the original attempt at the AVENGERS/JLA, have you ever worked on any of the other

Darkseid ponders the power of the Infinity Gauntlet

Marvel/DC team-up books? If so, how different is it from working on a regular comic?

MCn: Have done several "crossovers" including SUPERMAN/FANTASTIC FOUR and most notably MARVEL VS. DC/AMALGAM which reteamed me with my bud Mark Gruenwald.. except this time we had to act like enemies! It was fun!

The difference working on a crossover is simply that as an editor you're NOT the final OK on what goes in the book. Everything is signed off on by at least TWO editors. Just an exercise in courtesy and professionalism more than anything.

I think the original AVENGERS/JLA would have been great, but I think this version is going to blow the original version away. What are your thoughts on that?

MCn: I read the original plot and have seen George's pencils and—no offense to ANYone involved in the first try—this version is the ULTIMATE team-up/crossover! It's awesome—which the original wouldn't have been, in my opinion.

If the original version had happened, most likely this one would have never come to be. Maybe it was a blessing in disguise?

MCn: I do think a better comic HAS been worth waiting for.

Although the original was never completed, how much harder or easier is this current version to work on?

MCn: There wasn't MUCH work done on the first one; one plot and 18 or 20 pages of pencils.This time there are four complete plots and scripts, all 200 pages of pencils, over fifteen0 pages of inks, over 100 pages of coloring and almost ALL of the lettering is DONE (at the time of the interview)! That work wasn't harder or easier than 200 pages with 5 million characters was EVER going to be... but I dare say that all of us involved—each with 20 plus years experience now—are probably more accomplished at doing the work well.

That said... the first was harder emotionally 'cause of the yelling and hard feelings left between companies.

Did it help make things easier for you working on this series that you have worked for both Marvel and DC?

MCn: Yup, to some degree; we're all part of a small club, and having sat at a different table in the club—even if it WAS years ago— affords us with a sense of history and comraderie that wouldn't be there normally.

I know things are finishing up on issue four. What is your take on the series—good or bad?

MCn: Ha! What answer does everyone expect to see here?

I know everyone involved lives all over the U.S. How often were you in communication with the creative team? How smoothly has this project run?

MCn: Well, since I've been on board we're all pretty much in touch every day. As color proofs are e-mailed to editors, we all kibitz daily with Kurt and George.

If this is truly George's swan song of drawing superhero books, what are your thoughts on that?

MCn: As a fan, myself... I sure HOPE not. I think George would agree that it's a good thing to never say "never"!

I believe this is going to be a very important series in the hopefully-successful future of the comics industry. What do you think about that?

MCn: I think this will be a very important book on several levels. There has NEVER been a more eagerly anticipated project ever in the history of comics—just by sheer number of years we've all been aware of the phrase JLA/AVENGERS (or was it AVENGERS/JLA). AND it's important because it is just a good old time! It's simply a hoot—which is what I remember comics being.

Mike, I want to thank you for taking the time out for the fans of PACESETTER. I want to congratulate you and everyone involved in making this series finally happen, for George and all the fans around the world.

MCn: My pleasure, Tony. And like I said before, I think you'll ALL agree—this one was worth waiting for!

INTERVIEW WITH TOM SMITH

by Tony Lorenz • July 2003

I've got to say what I've seen of your work on the Avengers/JLA and your work at Future is without a doubt your best work ever. You've got to be quite proud of yourself!

TSm: Thanks Tony , I think I'm doing my best work to date on these books too.

Tom Smith's colors have turned George Pérez's exquisitely detailed line art into the spectacular works of art that we hold in our hands as readers!

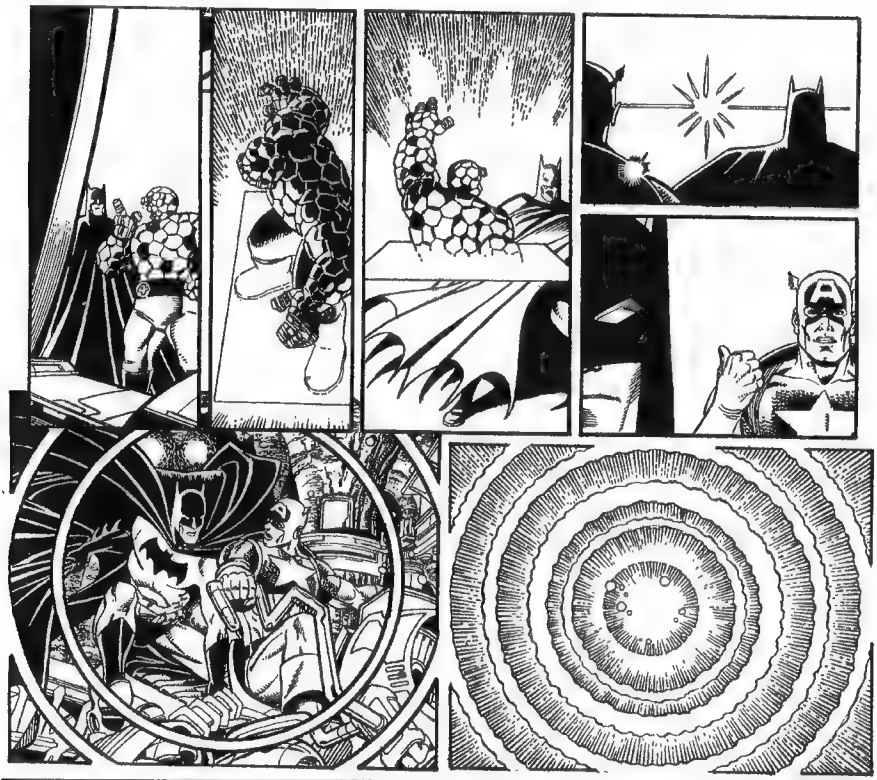
What were your thoughts of when you were chosen to color the Avengers/JLA miniseries? Did you feel overwhelmed at all?

TSm: You bet I was. A/JLA is not an easy book to color with George throwing a million heroes and villains at me to color. Many thanks to everyone involved in the creative & editorial teams for providing me with all the color reference I need to get it done right.

Have you ever colored any of DC characters before the series? What kind of challenges did it cause you working on characters you have never worked on before?

TSm: I did the Superman/Silver Surfer one shot with George & Ron Lim years ago but that's all the DC work I have done before this, I hope this leads to more DC work.

The only challenge was to get all the characters'



colors right. As I said before I had lots of help with that.

Like everyone else that has worked on this series, not being paid for several years, what kind of work schedule do you have? You have to be coloring twenty hours a day?

TSm: We have all been paid as we did the work since the project started. No one has had to wait until the end to get paid. Marvel & DC have been really good about that.

I average about ten to twelve hours a day working.

Working with George and Kurt on this series had to be a little bit different then when you working with them on the Avengers, can you tell us some of the differences?

The BIG difference is that I'm doing my own computer color and separations. Before I was only doing color guides and someone else did the separations and usually messed them up.

Are there any better creators to work with than Kurt and George?

TSm: They are the best, they are very involved with the whole book right down to the color and the lettering. They are major help to me catching my mistakes with their sharp eyes and letting me be creative in the coloring at the same time. They are both the best at what they do and are good pals too.

I thought your coloring on the AVENGERS was good until I saw your work at Future Comics. How did you end up there?

TSm: After AVENGERS I put out a call to Bob to see if he was interested in hiring me at Future and he gave me work immediately on FREEMIND and now PEACEKEEPER too.

What are your thoughts on Bob Layton at Future Comics?

TSm: He is a great guy and a good friend.

Wouldn't you say that the Avengers/JLA has had to be the ultimate portfolio piece for you?

TSm: You bet! I have been very lucky over the years getting very cool projects to work on from HULK "FUTURE IMPERFECT" to now A/JLA. I'm hoping that will continue in the future at Marvel , DC, Future and any other company that wants to use my talents.

Do you feel that the Avengers/JLA series is going to play an important part in the survival of the comics industry?

TSm: It is just four books Tony, I don't think it will change the comic industry. They are just four great fun books with those classic heroes and villains that we all love. We just hope everyone enjoys them.

I leave the survival of the comics industry in bigger hands then mine but I think something major has to be done before it is to late.

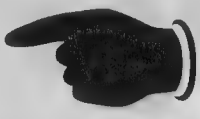
Did you have any thoughts back when the original Avengers/JLA was aborted?

TSm: I WANTED TO READ THAT BOOK! At the time I was loving those classic Marvel/DC crossovers and when it was announced the George was doing the A/JLA I was thrilled and would have bought multiple copies. When I heard it was shelved I was majority disappointed just like everyone else.

Well Tom, thank you once again for taking time out for PACESETTER. You are truly one of the most talented colorists out there and one heck of a nice guy.

TSm: You're welcome Tony... Thanks!

The original aborted JLA/Avengers book was to appear nearly 20 years ago, in 1984, George penciled 21 pages.



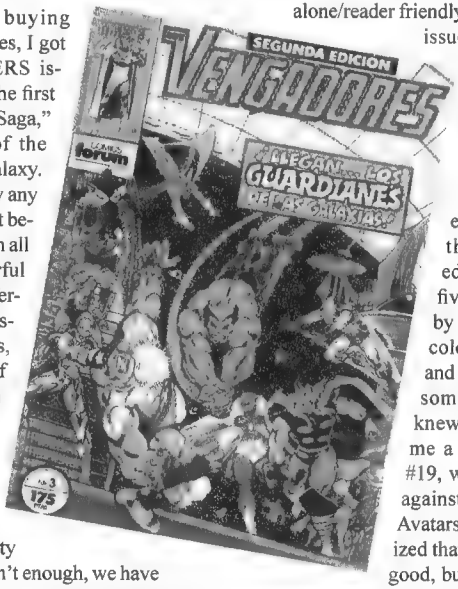
Pedro Angosto • Spain

GEORGE PÉREZ: THE HEROES DEFINIED

I first become aware of the work of George Pérez soon after I started collecting superhero comic-books at age twelve. I'm thirty-one years old now. I started reading the new series of SPIDER-MAN by "Comics Forum" (that began with the superb Stern/Romita Jr. run), but back in my little town new issues arrived scarcely, so I had to purchase some issues from the old SPIDER-MAN edition by Bruguera, where the FANTASTIC FOUR were used as back-up.

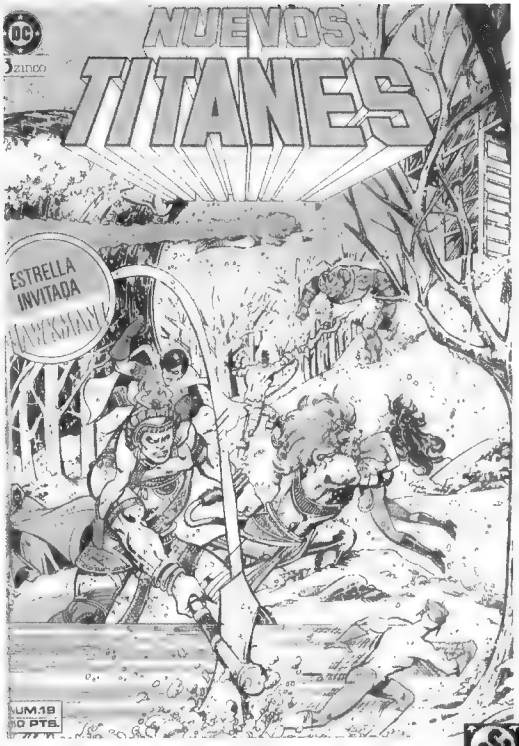
I soon started liking the art of their adventures. Even today, the introduction of SALEM'S SEVEN—the creepy designs of New Salem and the powerful energy emanating from Nicholas Scratch's staff—is fresh in my mind. The adventures were printed out of order, so it went back and forth in the series, and when I finally got to know Kirby's F.F. it was too late... I was a man of the Bronze Age, and to me Kirby's style seemed "weird" compared to the "heroic" look of Pérez's F. F.! Of course, since then I've learned to appreciate the talent and creativity of Jack Kirby, but what can't be changed is that for me, George—not Kirby or Adams—is the "ultimate" superhero artist, the one I grew up with.

As I started buying more and more series, I got my first AVENGERS issue—no less than the first one of the "Korvac Saga," with the arrival of the Guardians of the Galaxy. Wow! I hardly knew any of the characters, but became fascinated with all of them, their colorful uniforms, their different powers, their disputes and romances, the joy and agility of the Beast ("the son of Edna McCoy" *is* an Avenger), the coldness of the Vision, the leadership of Captain America, the nobility of Thor. If that weren't enough, we have all those tragic and mysterious characters from the future: Vance Astro, Starhawk, Yondu. On top of it all, we could see cameos by Captain Marvel (I saw him in two panels and fell in love with the character. I couldn't know that he was already dead by then.), Doctor Strange, and Silver Surfer—who, with Martinex, seemed like "two new Icemen" to the innocent, young me.



Let me just say that I began reading AVENGERS during the Korvac Saga and I'm still reading them after nineteen years—are you listening, Joe? It took me eighteen years to read the whole series! We have many "digest" reprints here in Spain, that put the Essentials to shame (if not in size, at least in number), but that didn't make me confused or make me quit comics. The complex continuity of superhero comics is the main attraction for me and many other readers, and I don't think that readers are different today. They buy one of those "stand alone/reader friendly/continuity free/chewed food" issues and never come back for more. Well-used continuity is a beautiful device to make comics interesting, and George Pérez has been a master in using and creating it.

Then came the "big revelation": I was only buying the Comics Forum Marvel editions. DC Comics—four or five series—were being printed by a small company, with badly colored covers, no letter pages, and an unattractive look. But then someone from my family who knew I was into comics brought me a NEW TEEN TITANS issue, #19, with Hawkman and the Titans against Doctor Light and Vishnu's Avatars. Man, was I shocked! I realized that DC Comics were not only as good, but even better then the Marvel ones I was following! I soon bought



from a friend all his NEW TEEN TITANS collection—don't sweat, he later purchased another one for himself—and the "Ediciones Zinco" started a new era of DC Comics, with DARK KNIGHT, WATCHMEN, and of course, CRISIS ON INFINITE EARTHS.

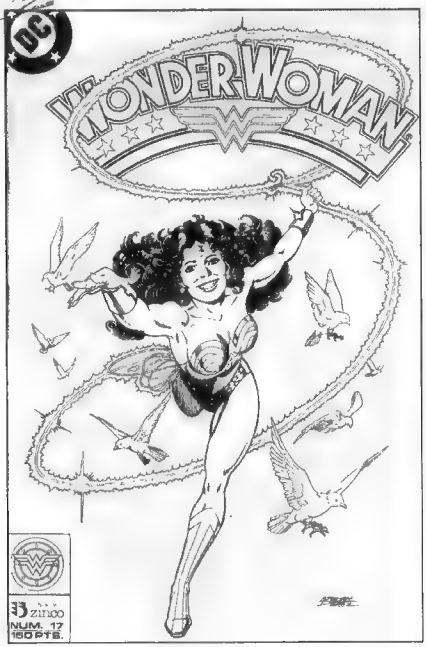
The Zinco edition of CRISIS came with lots of articles and Who's Who files for us new readers to understand the celebrated fifty years of DC History. Those articles were as interesting or moreso than the comic itself. For an already continuity-loving Pérez fan, CRISIS was a dream come true, and a glorious baptism of fire within the DC Universe. I just have to say that when, at age sixteen, I started publishing my first fanzine, I called it "Secret Crisis" (that title ended being an imaginary Amalgam cross-over), and I used to write to the Zinco letters pages using "The Monitor" as an alias. 'Nuff said!

I bought all the new DC post-CRISIS series published here, WONDER WOMAN included. As another of my interests is mythology, Pérez's work there was more than enjoyable, even if by then I was already missing him in some group series. It was hardly a surprise, but a very good one, to learn that such a fine artist was also an excellent writer. His work in SUPERMAN was a key for the return of many valid aspects of the pre-CRISIS legend that where thrown away by Byrne.

For a reader like me, who thinks that the culmination of superhero comics are the "Cosmic Sagas/Battles" that George likes to draw, WAR OF THE GODS was the next best thing after CRISIS. Same thing goes for INFINITY GAUNTLET, and it's a pity that George couldn't finish either of those on his own.

Yeah, I'd follow George's work in Epic (SACHS AND VIOLENS), Malibu, Event, CrossGen, and even Tekno Comics—and you have to be a great Pérez fan for buying I-BOTS, dude!

ULTRAFORCE was a joy for me, even if I couldn't understand why George wasn't working for Marvel or DC. Of course money was probably best there, but you know what I mean. So



when the ULTRAFORCE/AVENGERS cross-over came, I loved to see George again drawing Earth's Mightiest Heroes.

I'm one of those who enjoy pointing at the different objects in Rick Jones' collection in HULK: FUTURE IMPERFECT, and I was right in thinking that Waldo should be found somewhere in that double splash-page.

Through all these years I've looked for any other Pérez comics: I've got MAN-WOLF, INHUMANS (horrible inking in some of them), LOGAN'S RUN; now I'm waiting for DC to recompile his JUSTICE LEAGUE in Archives editions!

About his return to Marvel and AVENGERS with Kurt Busiek, what can I say? George was probably the best choice to show everybody how the AVENGERS are supposed to be done. Years go by, and still is impossible to find one artist who can replace him in a regular basic. Certainly, I was a bit disappointed with his last issues, expecting something more from him than a big battle against Nefaria, but anyway, I'm sure that I'll be soon satisfied to ecstasy when JLA/AVENGERS is at last released.

So George Pérez, along with John Byrne, has defined through thirty years of work what superhero comics can accomplish, how much can be said with the medium, and how they should be done. George has worked with all kinds of series, characters, backgrounds, and locations; and whenever he arrived he offered us—like John Byrne did too—the "ultimate" version of that character. That versatility and resourcefulness when working set him next to Kirby in the definition of current superhero comics. He took what Kirby did and put it much higher, pointing in the right direction for the people who follow.

George (with all due respect to Mr. Buscema and Adams) defined how the AVENGERS work. He defined how the JUSTICE LEAGUE works. With Marv Wolfman, he took a burned-out franchise like TEEN TITANS and created the only DC comic able to compete with Marvel's X-MEN, and that of itself is not only a beautiful and thrilling read, but a classic model of how superhero comics should be done. NEW TEEN TITANS introduced modern "continuity" in the DC Universe. That's why CRISIS was done, so the rest of the DC series could be done in that same "Marvel" way.

In the Platonic Academy there was a poster that read, "No one enters here if he doesn't know mathematics." Well, no one at all should be working in comics without reading and studying the NEW TEEN TITANS and, what the heck, the Complete Pérez Works! Pérez is a professional who is able to draw every character and use him or her in just the proper way. Why? Because he knows the characters—all of them! You can't do series like CRISIS without knowing and loving what you do. In that sense, we are very lucky having creators like Pacheco and Jimenez, who can create the same epic sagas and enjoy doing them, because they know what they're doing. Man, when I first saw the pencils of the CRISIS ON INFINITE EARTHS paperback cover, I just thought: "This was made just for me and me alone!." I've got the CRISIS poster; now all I need a wall big enough to hang it!

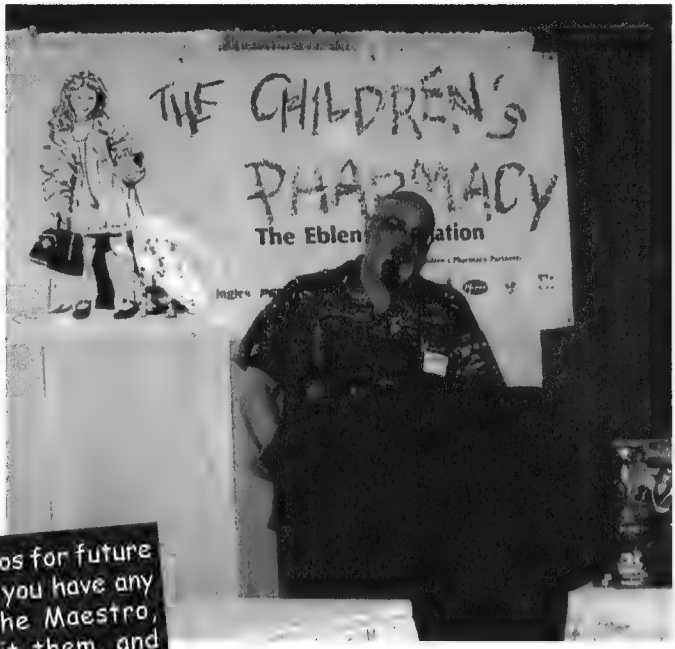
In Spain, I work developing young talent artists, and apart from the more current artists like Hitch, Pacheco, or Hughes, I ask them to go and read everything from Pérez, Byrne, and Davis that they can find. Maybe this week's "hot artist" is very cool, but if they want to be a professional artist, there's no better model than Pérez. Heck, after 30 years, he's still drawing the most expected comic in history! Who else can say that? You can be sure that all the artists in Men of Bronze Studios are going to buy and study JLA/AVENGERS, because you can tell that it will be not only an amazing and spectacular reading, but also a "bible" on how to do superheroes.

And myself, I'm a comic book writer, and all that is due to the work of people like Pérez. I'm working now on my first comic for the Spanish market, and of course is a superhero group comic. I'm trying to break into the American market, and if I have to choose one of the artists I've grown with for working in something together, you can be sure it would be George Pérez. Hey, George, I've got this "Crisis in Hypertime" series sitting here on my drawer, are you listening...?

I haven't had the chance to meet George in his past two visits to Spain, but the next time he comes to the Avilés ComiCon, I'll be there to thank him and praise him for all his work. And yeah, I'm afraid that I'll bring with me a bag full of proposals. Ask Phil Jimenez—I'm still trying to chase him after he was in Madrid!

George Pérez presides as auctioneer for the Eblen Foundation for Children's Pharmacy at the New York International Sci-Fi & Fantasy Creator's Convention 2003

Photo by Eric Sellers

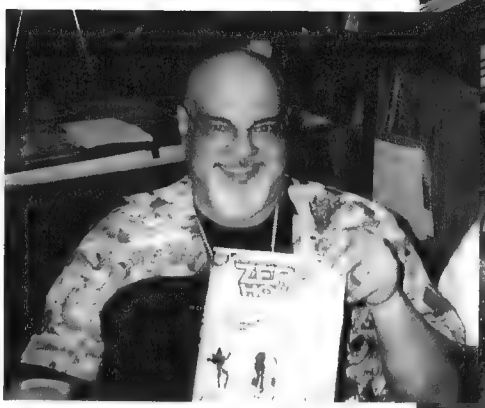


We need photos for future issues. So, if you have any photos of The Maestro, please submit them, and you'll get the usual perks!

George Pérez and Tom Smith happily greeted fans at the Sci-Fi & Fantasy Creators Convention 2003 at Madison Square Garden, New York
Photo by Eric Sellers

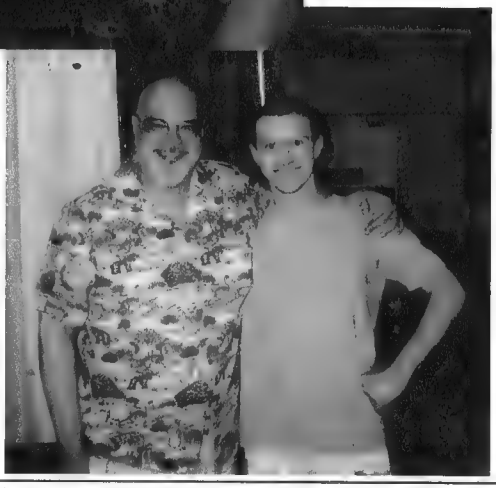
Here's George at Megacon 2003

Photo by Ed Riordan



Here's Tony Lorenz in front of Forbidden Planet Comics in Dublin, Ireland

Both of these pictures show fan Stephan Varnier with George Pérez and Tom Smith at the the New York International Sci-Fi & Fantasy Creators Convention, June 27-29, 2003 at Madison Square Garden, New York. Check out the Pérez Gallery for a closeup of that Warbird drawing!



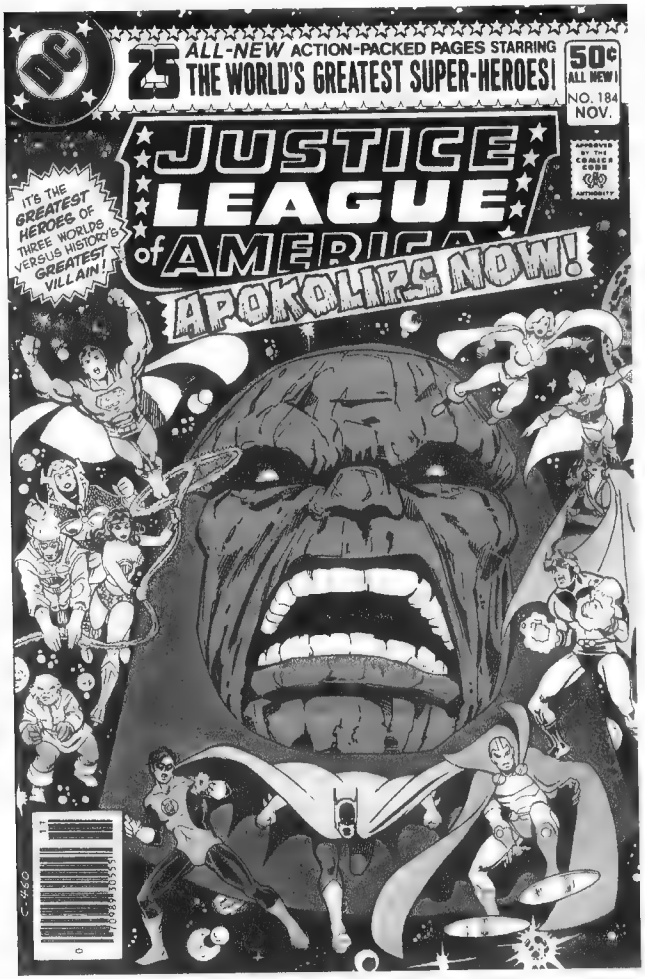
BIG SHOES FILLED BY BIGGER FEET!

by Gary L. Beck

Growing up on a farm in the Midwest provides little excitement during the summer months. After discovering the JUSTICE LEAGUE OF AMERICA in 1978, the high point every summer was the annual JLA/JSA crossover. It was during this time that the likes of Curt Swan, Irv Novick, Joe Staton and Dick Dillin reigned in the artistic arena at DC Comics.

In all honesty, Dick Dillin was the first artist who ever enticed me enough to become a devotee of his work. As a budding artist, my favorite pastime besides reading my comics was to do a drawing that would typify the story. I used to sit with my JLA comic open to a certain page, trying to carefully imitate one striking image after another drawn by the masterful hands of Mr. Dillin.

Flash forward to the summer of 1980. I was pumped about the upcoming story arc for the crossover. The comics were now fifty cents and had more pages. Mom was annoyed that she had to pay so much for them, but it was worth it! JUSTICE LEAGUE OF AMERICA #183 was an incredible tale of the teams being spirited away to New Genesis to assist the New Gods. Little did I know that as I reached the last page of this book I reached the last page of Dick Dillin's work—forever.


25 ALL-NEW ACTION-PACKED PAGES STARRING THE WORLD'S GREATEST SUPER-HEROES!
50¢ ALL NEW!
NO. 184 NOV.
JUSTICE LEAGUE of AMERICA
APOKOLIPS NOW!
IT'S THE GREATEST HEROES OF THREE WORLDS VERSUS HISTORY'S GREATEST VILLAIN!

When issue 184 came out, there was a new artist. Honestly, I was so disturbed by the new artwork that I sat down and wrote a letter to complain to DC about it. It wasn't that the artwork was bad. I simply didn't understand why Mr. Dillin was not completing the run. It was later that I learned he had passed away.

After getting the final segment of this story arc, I completely reread all three issues. That was when I began noticing the new upstart artist's skill. Details and nuances were jumping off the story board as I had never seen in a comic book up to that time. Granted, I was only twelve-years-old, so my experiences were limited, but the sensory overload was amazing. The great effort made to have every

brick, each piece of chain-mail, and even the follicles of hair be distinctive was outstanding.

For the very first time I was seeing an artist draw characters in very distinct ways. Dick Dillin, Mike Grell, Joe Staton—they are all masterful in their own right. However, when they drew their characters, about the only thing distinguishing different male and female heroes was the costume and hairstyle. There was little attention given to providing individuals with unique characteristics. It was awesome to recognize and provided a challenge for me as I attempted to imitate this style.

The panoramic views of the skies of Apokolips were frenetic. The Para-demons in flight looked like a swarm of locusts. Each one, from the closest image drawn to the smallest one in the distance, could be clearly identified by the battle armor and weapons in their hands. Energy sparks were trailing behind some of the battle staffs, which you could almost hear the crackling energy emanating from those deadly weapons.

IT'S DARKSEID! THEY'VE BROUGHT HIM BACK!
DARKSEID'S ALIVE!
CRISIS BETWEEN TWO EARTHS OR APOKOLIPS NOW!
PART TWO of the annual JLA/JSA team-up, brought to you by the weary
GERRY CONWAY WRITER
GEORGE PÉREZ and FRANK McLAUGHLIN ARTISTS
BEN ODA LETTERER
GENE D'ANGELO COLORIST
LEN WEIN EDITOR
FEATURING CHARACTERS CREATED BY JACK KIRBY

How do you capture pure evil in a drawing? It had honestly never been done before as far as I'm concerned. In the final pages of JLA #183, you can see the ominous visage of Darkseid being resurrected. However, much as I love Dick Dillin, his drawing of the Demon Lord of Apokolips looked much like a ravaged, poorly sculpted statue. George Pérez made sure this demonic despot exuded evil. The darkness of his heart could be felt by looking at the images on the page. This proved for me that some pretty big shoes had been filled by someone with bigger feet!

Dick Dillin drew the JUSTICE LEAGUE OF AMERICA for so many years it seemed virtually impossible that anyone could fill his shoes. In walks the current master of all team books to give me a new mentor in my developing skill. Comic fans worldwide are lucky DC Comics got you to follow in the footsteps of Mr. Dillin. Your work on the JUSTICE LEAGUE is truly one of the pinnacles of the decades of work done with the team.

HOMAGES IN JLA/AVENGERS

by Vu Nguyen

I am sure, by now, that you've all had a chance to check out the incredibly detailed artwork. You might start seeing homages everywhere, in the form of words or people. What do they all mean? Here is a guide I have put together.

FOX STORAGE (Page 43-44), Named after writer Gardner Fox

Gardner Fox is the writer who brought together the first JLA/JSA teams together, starting with *JUSTICE LEAGUE OF AMERICA #21* (Aug 63), so it is only fitting that the Avengers meets the JLA on top of FOX STORAGE!

SEKOWSKY'S (Page 9)
Named after artist Mike Sekowsky

Mike Sekowsky was the artist that worked with Fox, producing some of the classic JLA/JSA team up books.

CØNWAY MARKETPLACE (Page 31), Named after writer Gerry Conway

Gerry Conway is the original writer of JLA/AVENGERS (1982). He also wrote a lot of Justice League of America, along with Pérez doing the artwork.

Loophole's assistant, Myrna, is an homage to the wife of Loophole's creator, Karl Kesel.

Kirk Philbrick is a fan of both JLA and Avengers team (as well as George Pérez's), and have petition for the crossover for a very long time. When Eric Sellers asked about real people in JLA/AVENGERS at the PITTSBURGH COMICON (April 27, 2003), George said:

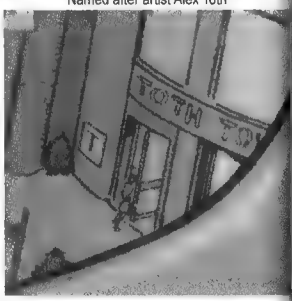
"There is one person who does appear in *[JLA/AVENGERS]* issue one getting a autograph from HAWKEYE because, oh, did he badger me to death *(laughs)*. Ok you're in there now luckily I didn't kill you *(laughs)*."

Alex Toth is famous for producing the television show "Superfriends" and as an artist for Zorro.

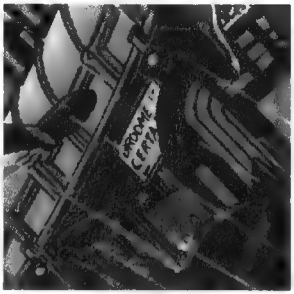
MYRNA (Page 41), Named after Myrna Kesel

KIRK PHILBRICK (Page 42), appearing as himself.

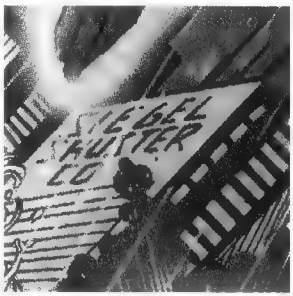
TOTH TOWER (Page 45), Named after artist Alex Toth



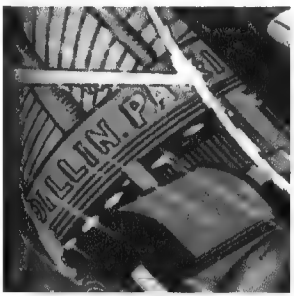
MARSTON INDUSTRIES (Page 4),
Named after writer William Moulton Marston
("Charles Moulton")



BROOME ST (Page 4),
Named after writer John Broome



SIEGEL SHUSTER CO. (Page 4),
Named after writer Jerry Siegel and artist Joe
Shuster



DILLIN PARKING (Page 5),
Named after artist Dick Dillin

AVENGERS/JLA #2

William Moulton Marston is the creator of Wonder Woman, as well as the modern day polygraph lie detector machine!

The "Broome St." sign is an homage to Silver Age Flash and Green Lantern creator John Broome.

Jerry Siegel & Joe Shuster obviously needs no introduction. They created Superman.

Dick Dillin was the artist on Justice League of America, he did a few JLA/JSA crossover, and died shortly before George Pérez joined as artist on JLA. This is a quote from George Pérez:

I must admit that I wasn't all that intimidated by the notion of filling in for Mr. Dillin when he was still living. After all, the JLA, like AVENGERS, was a dream project for me. It was after Dick Dillin died that I felt most intimidated. Dick was a man of incredible dedication. His tenure on JLA was incredibly long and I knew in my heart that I could never come close to staying on that long. As merely a fill-in artist, the pressure would be less and I'd have enough time to get the characters as right as I could (most of the JLA characters had never been professionally drawn by me up to this point). Dick's untimely death meant that I not only inherited the title, but also the deadlines and inker (who, despite my respect for Frank McLaughlin, was just not right for my pencils). In hindsight, I wish I'd prepared myself better.

The "Kane" sign is a homage to Batman creator Bob Kane.

Cary Bates is the writer of several JLA books, featuring several JLA/JSA crossover with artist Dillin.

Len Wein have been an important figure in Pérez's career. Wein worked with Pérez with FANTASTIC FOUR then left Marvel in the late 70s and got Pérez to work on JLA.

He was also editor with Marv Wolfman for CRISIS ON INFINITE EARTHS as well as early editor for TEEN TITANS .

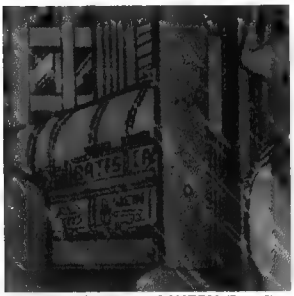
Curt Swan is a huge influence on Pérez. I have read somewhere that Pérez strives to draw as realistic and naturalistic as Swan, often trying to emulate his style. The only time these two worked together, as penciler and inker, is for the last issue of SUPERMAN #423.

Rita is short for Rosita, who is Tom Smith's wife! Tom Smith is the colorist of the JLA/ AVENGERS series.

Spotting the references is very cool, it just goes to show you that fans will take notice of these things. Keep up the great work, George!

SWAN BUILDING (Page 10), Named after artist Curt Swan

ROSITA (Page 14), For Rita Smith



BATES CAFE and WEIN (Page 8), Named after writer Cary Bates and writer/editor Len Wein

KANE (Page 6), Named after writer Bob Kane

ABOUT THE AUTHOR

Vu Nguyen is the webmaster, writer, editor, and archiver of www.george-perez.com. In his fantasy day job, he wishes he were either a famous comic book artist, or a gainfully employed writer.

Special thanks to Eric Sellers, and Eric J. Moreels, for their contributions.

QUESTION OF THE ISSUE:

Who is your favorite member of the JLA or Avengers drawn by George and why?

My favorite Avenger drawn by George is the Scarlet Witch. Man, that is one gorgeous costume. I am, of course, referring to the gypsy version George drew during his run on Avengers. As for favorite Leaguer, that would be a toss up between Wonder Woman and Batman. George does the best WW, with the curly locks. His Batman is just cool.

- Bobby Nash

If you're talking character in general, then of course mine would have to be Taskmaster since he was created originally as an Avengers villain. The reason why I like this character so much is because he has so much potential to be one of the best villains. George Pérez put a lot of time and effort into designing the costume to work with the character concept of being able to use a lot of different skills at once. Because of this, Taskmaster has a lot of weapons on him at one time. The skull face is also another great feature I enjoy about the character. Most people like to assume that Taskmaster is just another Skeletor rip-off, when in fact Taskmaster was created at least three years prior to Skeletor.

If you're asking about an actual Avenger or JLAer, then my favorite character drawn by George Pérez would have to be Scarlet Witch. The reason why I guess would have to be the detailed curls Pérez puts into her hair and how well he draws her gypsy costume.

- David Wiltfong

My favorite JLA character drawn by George is Firestorm. George first DC work was on Firestorm's backup series in the pages of the FLASH #189. I have always identified the character with George even though he did not create the character.

My Favorite AVENGERS character drawn by George would have to be the BEAST. He is smart, funny and extremely out going. It kind of reminds me of George himself.

- Eric Sellers

In my opinion, George tends to draw the definitive versions of big characters so it can be hard to pick a favorite. The only guy who can come close to George's JLA would be Jose Luis Garcia Lopez. With that said I would have to go for the Flash. A character whose costume is deceptively simple. Somehow George captures the energy, motion, and intensity that can make a character come alive. Want an example? Check out CRISIS #8 and the covers from FLASH volume two around issue 8-10 (not sure about the numbers here). Also see his short run on JLA volume one around the 190s. Now that's great stuff.

As for the Avengers it would have to be the Scarlet Witch. The new better defined costume makes her look great and she definitely distinguishes herself in appearance from the other female Avengers. She has become a more detailed character to draw and Pérez always seems up to the challenge. A close second would be Iron Man. His armor looked awesome in George's most recent run on THE AVENGERS.

- Kudjo Bosu

Comics have always provided a first-time experience for me. The first time I read anything about Greek mythology was in the comics. Wonder Woman's reference to Gods of Olympus in JLA #183 prompted me to buy a book about the Deities, which has long since held my fascination. As a result of seeing the Tarot come to life in Justice League of America #194, I was hooked! Seeing the story come to life with a mysterious man turning the cards of the Major Arcana provided an heir of dark mystery to this issue. Seeing the Fool and Magician in action with the concurrent changes in personalities of the heroes was fascinating. The story was so beautifully illustrated by Mr. Pérez. Honestly, he is the only artist who could pull off making the images from the most widely sold Tarot deck come alive! It was fantastic and again, spurred me to buy a book about the Tarot to read. Since I now practice Wicca, the influence from this story as well as many others proves that comics can shape lives in a very positive way!

- Gary L. Beck

My favorite Justice Leaguer drawn by Pérez has to be Zatanna... "red bug" and all. I loved the way Mr. George incorporated the tuxedo design of Zatara the Magician with the sorceress look Zee had in the early days of her JLA membership (I really don't care for the full tux, top hat and fishnets drawn by ANY artist. She looks like a Black Canary wannabe). That costume was a testament to Mr. George's costume design skills. As for my favorite Avenger, I would have to say Jocasta. I have always loved the metal effects he creates and I thought they were fantastic on Jocasta. Yet, when drawn by Pérez, Jocasta is a woman as well as a robotic being: something no other artist was able to accomplish with the character.

- David Oliver Burcham

For the Avengers, I'd say Warbird for two reasons: 1) I really like the facial features he uses for her. Very classical. 2) I especially enjoy George's work when he has large areas of black to play with as he does with Warbird's costume.

As for the Justice League, it's a tie between Batman and Wonder Woman. Batman, again, mainly because of the blacks; Wonder Woman because of the way he draws her hair and the fact that he actually gives her Greek features.

- Eric Nolen-Weathington

My favorite Avenger drawn by George is Ms. Marvel. I just love the evolution of the character!

From Carol Danvers to Ms. Marvel (to Rogue) to Binary to Warbird!

- Stephan Varnier

That's a tough one. For JLA, I'm gonna have to go with Green Lantern. I remember when I was a kid and read JUSTICE LEAGUE #194... the one where the tarot cards come to life. And I remember thinking how cool Green Lantern looked. And then there's George's covers to GREEN LANTERN in the early 80s. There's something about the cosmic characters that George is so adept at. That glowing power-ring just looked phenomenal. And there's something about the way George rendered Hal that just made him seem cool. For Avenger, I'm gonna have to say Captain America. His stature is just perfect. You feel like saluting when he's on panel. George really captures the fact that you'd take orders from this guy in a minute. Honorable mentions go to George's Wonder Woman [a classic] and Scarlet Witch [he makes her truly unique].

- Bill Walko

LIFELONG JLA/AVENGERS FAN:
Kirk Philbrick

It isn't easy writing a second article when you find your self wanting to just repeat what you said in the first. My name is Kirk Philbrick. I wrote my first article for Tony's *George Pérez Newsletter* number two. When Tony asked me to write another I was at a loss for words, literally. But this issue of *Pacesetter* is dedicated to an event that I've waited and dreamed about for over twenty years. I knew I had to write something.

In my last article I wrote about how I discovered my love for the art of George Pérez. I wrote about being the lucky owner of the original JLA/Avengers cover art from *Comics Interview* #6 and about getting a nice JLA/Avengers sketch from George at a Dallas comic convention in 1996. I wrote about George finally drawing my dream comic book crossover.

The thing is, I don't need to say that George Pérez is my all-time favorite artist. (I already said it in my last article) and I know I'd have a large number of challengers if I claimed to be George's greatest fan. George Pérez has a multitude of "greatest" fans. One fan publishes a magazine devoted to him and you're reading it. There have been numerous web sites devoted to George. Currently Vu's (www.george-Pérez.com) is the longest running. Comic art collectors pay thousands of dollars for George Pérez art work. And I'm sure if anyone could really lay claim to being his greatest fan it would be George's wife.

What I *can* say with a great deal of confidence is that I am this JLA/Avengers crossovers greatest fan. I too had a web site devoted to both the art of George Pérez and the JLA/Avengers crossover; even before the crossover became a reality. I know George might fight me for that title because he is without a doubt its greatest artist. As much as I might like to see other artists do a sketch or pin-up of this teaming, no one can really compete with what Pérez brings to this crossover. How else might I support my claim? Well, I'm a huge fan of both teams. It was through George that I first discovered the Avengers. There are many other fans of this crossover that can tell you about one team or another but not both. See, I followed Pérez on *JLA*, *Avengers*, *Crisis* and *The Infinity Gauntlet*. I had collected every article on the original 1983 planned crossover—no matter how small—for years. I grouped JLA and Avengers action figures together and basically devoted a whole room of my house to those two teams some day meeting. I even

wrote a plot on how the first JLA/Avengers story might still work. It had to do with both teams chasing the sphere that contained Harbinger's recorded the history of the DC Universe as seen in *Crisis on Infinite Earths*. And years later when the *Kingdom* series introduced Hyper Time the ideas began flowing again.

I never gave up on this and when I first read

the announcement that a JLA/Avengers series was being done I called George the first chance I had. I asked about posters, about lithographs, about pin-up books and about reprinting the original story's art. He really wasn't able to disclose much, aside from that the original art–after this was over–would probably be expensive and hard to come by.

So I asked him the only question he could give me a 100% positive answer on. Could he draw me into the book? He said yes! Wow! He said I'd be in good company, that Bill Mumy from *Lost in Space* and *Babylon 5* had asked the same thing. I was flying on cloud 9 for months. I bugged Marvel, DC, Wizard and even George every chance I had about the teaming.

But I'm not biased to George. When I finally heard that this crossover was becoming a reality I automatically knew it would look spectacular. I wasn't worried about it; it was in capable hands. My thoughts were of the hardcover; of promotional items and merchandise tie-ins. I began campaigning for an art gallery book so that Alex Ross wouldn't be painting over Pérez but instead doing his own thing. (Of course I wouldn't mind seeing Greg Horn paint over a Pérez page). I found that George was doing commission art and immediately began saving money. George drew me a beautiful JLA/Avengers piece with Green Lantern, Zatanna, Scarlet Witch and Quasar. And I'm waiting on a Zauriel/Black Knight drawing and–even better–a drawing of myself surrounded by JLA and Avengers heads. It's kind of a cover recreation to *Avengers Forever* number #1. I got into commission art from those I could afford. Both fan artists and professional artist as well... like Mike Grell, Geof Isherwood and Mike S. Miller to name a few.

On my JLA/Avengers web site I had posted part of the original 21 pages. Well, a friend on mine named Mitch Ballard saw my site and contacted me immediately asking about those pages. He *had* to see them. Thing is he didn't remember me. We'd met at a comic convention years ago where he was telling me about redrawing Pérez's classic cover.

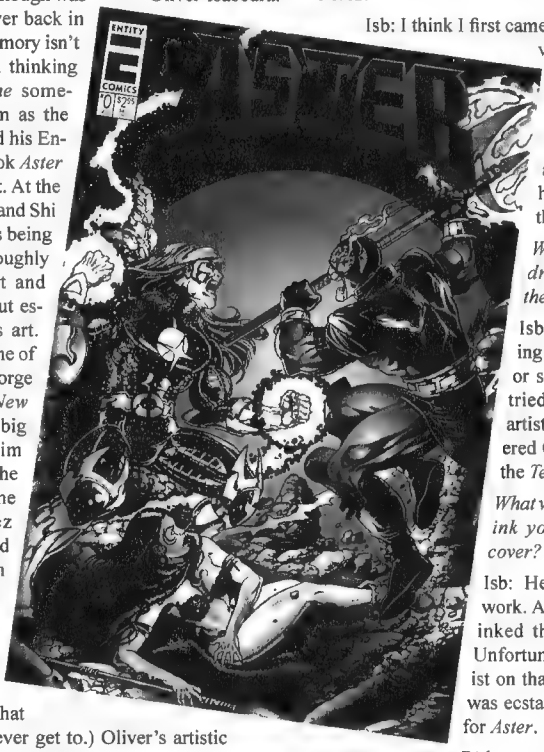
Unfortunately we'd lost contact right after the con. It was something to do with his art signature looking like Banard instead of Ballard. But that's another story. Anyway with the announcement of JLA/Avengers being scheduled and my bugging him Mitch has become a really popular fan artist–a little more prosperous as well–and a better artist than he was a few years back. The first email address I ever had was jlaavenger@aol.com. Well it is now once again related. My current email address is jlaavenger@ev1.net.

Why am I a bigger fan of this even than George? Because he had given up on it ever happening. I hadn't. I knew there had to be a way.

INTERVIEW WITH OLIVER ISABEDRA

by Kirk Philbrick

Where to begin? Shortly after the JLA/Avengers series was announced I began thinking of the potential for the hard cover collection that is sure to follow. It seems to me an obvious choice to include the previous JLA/Avengers pages from the 80s (I'm hoping they include them in color), but I instantly remembered how much I also enjoyed seeing the bonus art gallery in the History of the DC Universe hardcover. Well to make a long story short I began collecting JLA/Avengers theme art commissions from some of my favorite artist if they were willing, and if I could afford their rates. George Pérez, Mike Grell, Mike Deodato and the one artist I remembered liking quite a bit though was Oliver Isabedra. I discovered Oliver back in the 1990s. My memory isn't the best, but I'm thinking *Wizard Magazine* somewhere hailed him as the next big artist and his Entity published book *Aster* as the next big hit. At the time Lady Death and Shi were the big titles being published. I thoroughly enjoyed both art and story on *Aster*, but especially Oliver's art. Oliver stated in one of the issues that George Pérez and *The New Teen Titans* were big influences on him and it showed. The pages reminded me of George Pérez in his prime and I dreamed of him someday penciling the JLA or JLA/Avengers even. (Although the later because it seemed that George would never get to.) Oliver's artistic style has changed and has become more of his own, but is still really nice to look at. So without further rambling on here's my interview.



Oliver, can you please tell us about yourself.

Isb: Where do I begin? Well, I'm a 31-year old comics buff currently working as an Art Director for a software/web development company here in the Philippines. Just like everyone else on the planet, I can't wait for JLA/Avengers to come out in September.

You drew a beautiful book for Entity Comics called Aster *back in the 90s. Your art style on* Aster *had a definite Pérez feel to it. How was George an influence? Was it technique, style, attention to detail...?*

Isb: George had an enormous influence on my art style on *Aster*. I tried to emulate his attention to detail and storytelling in general, especially in the first couple of issues. I don't think I ever came remotely close, though.

When did you first discover the art of George Pérez?

Isb: I think I first came across his work when I was 11 or 12. A friend of mine showed me "The Judas Contract" issues of the *Teen Titans*, and I was blown away by the art. I started collecting his work full-time after that.

Were you interested in drawing comics before then?

Isb: Yes, I've been drawing comics since I was six or seven. However, I never tried to copy or study any artist's style before I discovered George Pérez's work on the *Teen Titans*.

What was it like to have George ink your work on the Aster *cover?*

Isb: He never inked any of my work. Actually, he penciled and inked the cover for Aster #0. Unfortunately, I wasn't the artist on that issue. Just the same, I was ecstatic when he did a cover for *Aster*.

Did you ever actually get to meet George?

Isb: Unfortunately not. I've never been to the States, but I hope to get to meet him someday in a convention.

Is there any chance you'll ever work on an Aster *story again?*

Isb: I doubt it.

What did you think of the JLA/Avengers back in 1982 and its subsequent cancellation, and what are your feelings on it now that it's finally coming out?

Isb: I found out about the cancellation of the first JLA/Avengers years later after the fact. Back then, I thought it was such a pity it never pushed through because George had already pencilled twenty-plus pages and that was a dream project for him and the fans. Just like any Pérez fan, I never really lost hope that he'll finish what he began in 1982. Now that it has become a reality, I can't help but feel happy and excited for him. George Pérez was born to draw JLA/Avengers. I've always felt that *Crisis on Infinite Earths* was the best-drawn series of all-time. I have a feeling his work on JLA/Avengers will surpass what he did on *Crisis*. Can't wait for September third!

What would be your ideal line up when the two teams meet?

Isb: Let's see, for JLA that's easy. It would be the early 80s Pérez lineup, with Plastic Man replacing Elongated Man. For the Avengers, maybe the original line-up plus Cap, Hawkeye, Scarlet Witch, Vision and the Black Panther.

Who are your favorite Heroes from each team?

Isb: My favorites in the JLA are Green Lantern (both Hal and Kyle), Flash, and Firestorm. As for the Avengers, I like Hawkeye, Ant-Man and the Vision.

Which villains would you like to see them go up against?

Isb: Though it seems they're going up against Krona, I would've loved to see the JLA and Avengers kick the collected asses of Darkseid and Thanos.

What is the one thing you're hoping to see more than any other in this crossover?

Isb: Aside from George cramming a zillion characters in one spread, I'd like to see the Atom flirt with the Wasp, and have Hawkeye and Green Arrow talk trash to each other.

I loved your work on Aster, *but after the book was cancelled you disappeared. What have you been up to?*

Isb: After *Aster* was cancelled, I decided to pursue a career in advertising and graphic design, with the intention of going back to comics in the future.

What do you think the future holds for you in comics?

Isb: I honestly don't know. Come what may, I'll keep on drawing, trying to get better all the time.

FOCUS ON: Crowd Scenes

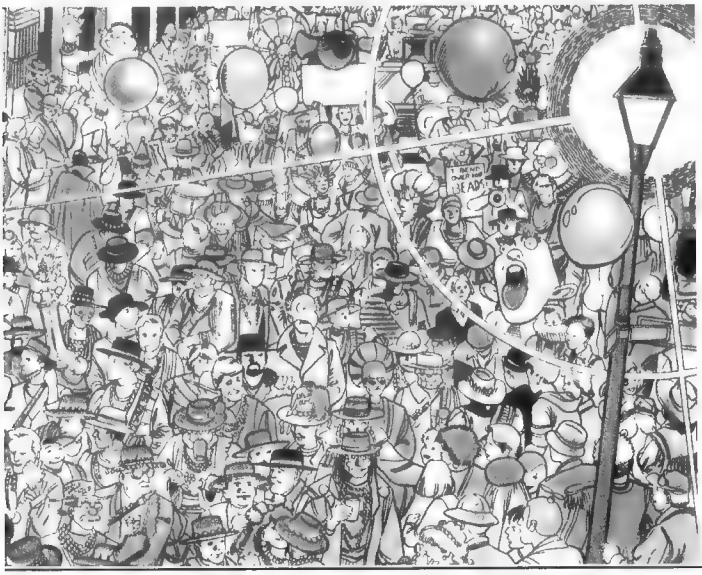
by Bobby Nash

We had so much fun with the first installment of *Focus On* last issue that our fearless leader (take a bow, Tony) asked for more. As this issue focuses on the historic meeting of the JUSTICE LEAGUE OF AMERICA and the MIGHTY AVENGERS (to which I can only say, "it's about time!") a topic was proposed to me. Now, I already had an idea in place for the titanic JLA/AVENGERS theme issue, but I quickly pushed it aside (I'm sure I'll recycle the idea later) when Tony put forth the following challenge. "George is known for drawing great crowd scenes, and with all the characters in the upcoming mini series, I think that feature would fit perfectly."

I really hate it when he's right. A great topic, but one that meant research. So, surrounded by stacks of comics in the *Focus On* Vault (okay, my spare bedroom) I began a quest for the ultimate crowd scenes. Narrowing this down was quite the challenge, to be honest, but I think I found some nice examples.

So, without further ado, let's check out some of my favorite crowd scenes.

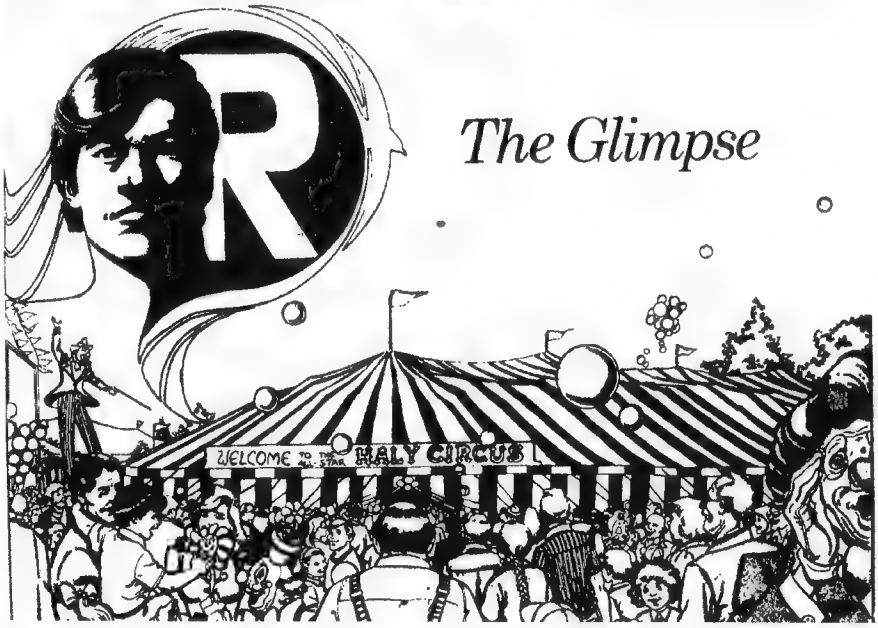
Cadet John 'Bluto' Blutarsky yelled "Food Fight!" then all hell broke loose. *From CROSSGEN CHRONICLES #4. Story by Mark Waid and inks by Mike Perkins.*



"What will you do for some beads, lil' girl?" *From SACHS & VIOLENS #4. Story by Peter David and inks by Arne Starr and Art Nichols.*

A God Among Men (women, and children).
Cover to WONDER WOMAN #23.

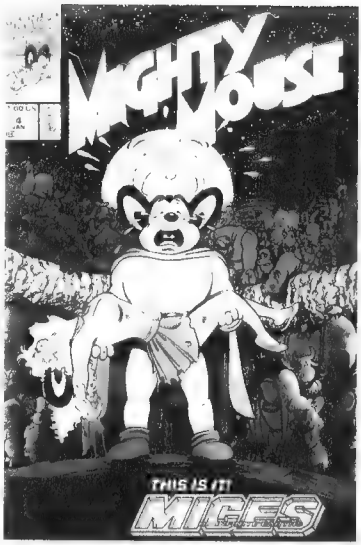
"Come one, come all!"
Dick Grayson's origin tale from SECRET O RIGINS #50 (the final issue). Prose story by Denny O'Neil with spot illos by George. Highly recommended reading.



"Hey, watch the hands, Plas!" A gathering of DC's finest gather to prevent the end of the multiverse. *CRISIS ON INFINITE EARTHS # 5. Story by Marv Wolfman and inks by Jerry Ordway.*

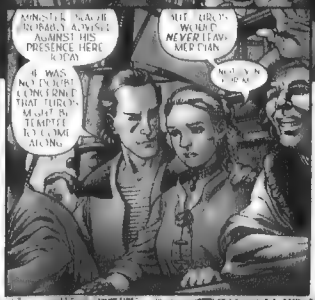
"What's a nice girl like you doing in a place like this?" Some unruly thugs have picked on the wrong young woman. And all of these people are real! *From CRIMSON PLAGUE #1. Story & art by Pérez.*

"Mmmm, starfish."
The big one!
JLA/AVENGERS #1. Story by Kurt Busiek.



"Mices on Infinite Earths." *The title alone on this cover to Marvel's MIGHTY MOUSE #4 is priceless.*

"Bon Voyage!" *CROSSGEN CHRONICLES #3 sets sail. Story by Barbara Kesel and inks by Mike Perkins.*



"Remember, the Maestro is watching you!" This double page spread from THE INCREDIBLE HULK: FUTURE IMPERFECT #1 is one of my favorite crowd scenes by Pérez. There are so many things happening here that you can stare at it for hours. Story by Peter David.

IN SEARCH OF... PAGE FIFTEEN

by Ilke Hincer

It all began with the FOCUS ON GEORGE PÉREZ trade paperback. You see, that's when–in a manner of speaking–my hunt for page fifteen began.

Let me clarify. It was within the aforementioned trade paperback, purchased back in 1985, that I first set eyes on George's art from the original JLA/AVENGERS crossover. Oh, the agony and the ecstasy! While the pages in question featured the incomparable Mr. Pérez's depictions of the heavy hitters of both the Marvel and DC universes (ecstasy!), there were no captions or word balloons to propel the story fully to life. Worse yet, only a few of the pages from the ultimate (aborted) crossover were printed for my perusal (agony!). Yes, I know I shouldn't look at the glass as being half-empty, but when the beverage in the glass is this good, I want to drink it all! (Insert maniacal villain laughter here.)

Page fifteen of JLA/AVENGERS was left out. Actually, page 16 wasn't there either. In fact, page one was absent, too. All of this was understandable, since the book wasn't called FOCUS ON ALL THE JLA/AVENGERS pages. So my hunt to see them all began!

I found out shortly thereafter that COMICS INTERVIEW #6 had spotlighted the crossover, but I couldn't track down a copy. I still haven't tracked one down, but THE PÉREZ ARCHIVES lists COMICS INTERVIEW #6 as only having six pages devoted to George's art. And the ARCHIVES do not lie! (Hey, maybe they printed three tiny JLA/AVENGERS pages per page, meaning eighteen pages could have been shown...but probably not.) I did come across a 'Meanwhile...' column in one of DC's books that had a take on why the project was aborted, but was page fifteen anywhere to be seen? No.

It wasn't until years later, and the advent of the great and powerful Internet, that I saw the other pages. Actually, one site had this page, one site had that page, and yet another had so-and-so pages. It's like everyone was spreading the love, unable to put up ALL the pages lest the Internet go supernova from the kinetic energy of the combined and reunited pages. In fact, I believe I came across one of the pages for the first time in SKETCH (magazine) #10, and yet another on an eBay auction. But that pesky page fifteen was being as elusive as ever.

I did finally come across page fifteen (and thank you to *you-know-who-you-are* for pointing me in the right direction.) For that one frozen moment in time, all was right with the world. I had finally seen them all. All of George's masterful strokes for the project were now etched in my mind's eye. This journey, which I must admit was half the fun... was over.

Who knows, maybe now another Pérez fan will set forth on his or her own journey to see all the pages from the original JLA/AVENGERS. And maybe this person will write an article for PACESETTER: THE GEORGE PÉREZ MAGAZINE #43, and start it with: "It all began with this article in PACESETTER #3..."

FAN ART GALLERY

The next few pages showcase some of the talent our readers have shared with us. The only requirements for having your art printed in the fan art gallery is that your drawing is of a Pérez character, or inspired by his style. Plus, if you'd like to include a blurb with your art, we'd love to print that, too!

Mike S. Miller drew this picture of Krypto and the JLA versus the Avengers

The JLA and Avengers as drawn by Oliver Isabedra

Mike Grell penciled and inked this homage cover for Kirk Philbrick.

Mitch Ballard recreated a classic
Jose Luis Garcia-Lopez JLA cover for Kirk.

This dramatic depiction of the Avengers andJ LA was drawn by Oliver Isabedra

LOVING A TEAM-UP BOOK

by Michael Rudolph

I think it's a pretty safe bet to say that most comic book readers love a team-up book.

Over the years, both DC and Marvel have produced many of them: THE BRAVE AND THE BOLD, MARVEL TWO-IN-ONE, ACTION COMICS, MARVEL TEAM-UP and WORLD'S FINEST, to name a few. In their heyday, all of these titles had loyal followings and enjoyed great success, showcasing the most popular characters both companies had to offer.

This is obviously one of the reasons the upcoming JLA/AVENGERS crossover is going to be an unprecedented success. The other reasons are varied and many. I spoke to some friends (all comic book readers) to try and uncover some of the reasons fans are so excited about this project.

Of course there is the teaming, once again, of Kurt Busiek and George Pérez, but I will get to that later. Let's start with something else.

Firstly, what's better than a team-up book? The ULTIMATE team-up book, that's what! Two major publishers and their two biggest teams, fighting together in a common cause. Considering the past and present rosters of both the Justice League and the Avengers, the possibilities for the roll call are just about endless — and there are cameo appearances as well.

Then there's the fact that fans have been clamoring for this book for a long, LONG time. Has there ever been a book that (until now) didn't exist, that has been more discussed for the better part of two decades? Fans have been going nuts at the mere mention of this project, and it might never have seen the light of day.

Even if this title wasn't so sought-after, publishers like to give us crossover events. Marvel Annuals often have interlocking stories ("Atlantis Attacks"), as does DC; a favorite tactic of DC is their fifth week event ("Zero Hour"). Both companies often have storylines running through titles which seem to have repercussions that bleed out into other books, making them major events ("Our Worlds at War"). It seems that publishers believe fans like this type of thing, and in truth, it's an obvious attempt to increase sales of varying titles as readers try to buy each chapter. Face it—this is the ultimate crossover event.

And what about the possibilities of seeing your favorite hero squaring off against his or her counterpart from the famous opposition? Batman vs. Captain America, Thor vs. Superman, Flash vs.Quicksilver, Black Widow vs. Black Canary—it's endless. In my opinion, the only disappointing thing is that Marvel doesn't have a female equivalent of Wonder Woman. Any previous hints at who she would battle seem to come up with She-Hulk or Warbird, and as much as I love Warbird (and Jen), Wonder Woman would wipe the floor with both of them. Despite knowing that if the two teams do clash initially, they will realize that they are on the same side, we all want to see Marvel and DC's premiere teams try to punch each other's lights out!

We also know that if the JLA and the Avengers are teaming up, there are going to be some world-class villains involved. Again, let's face it—they aren't going to be exchanging fisticuffs with Crazy Quilt and Batroc the Leaper (hey, I'm not kidding—look them up!). We have already seen glimpses of Terminus and Starro the Conqueror; who else do DC and Marvel have up their collective sleeves?

How about the fact that we have been teased with promotional art for over a year? Wizard, the Comics Magazine has been a major torment. In issue #116 (May 2001), their article, "The World's Mightiest Crossover", featured a portrait shot of both teams. One of Wizard's previous "Last Team Standing" pages featured a stunning piece of art by George Pérez of the two teams duking it out. Then there was Wizard #130, which featured two double-page spreads of never-before-seen art from the mini-series, which I can only imagine left most fans salivating for more.

As a writer, Kurt Busiek is unsurpassed. We all know he can handle the writing chores on team books, and therefore he will be at home writing JLA/AVENGERS. He is also great with characterization, handling day-to-day interaction between the players, and fight scenes. What's not to like?

Now on to Mr. Pérez. For any of us who have loved George's work for many years, this is the ultimate dream come true. We have seen his work on both teams; now, after seeing penciled work from the scrapped project twenty years ago, we finally get to see the real thing. Personally, after seeing the sneak peek in Wizard #130, I am glad that we didn't ever get to see the original project published. Why? It's twenty years on and George is definitely a master at what he does. Through his work on AVENGERS, NEW TITANS, WONDER WOMAN, ACTION COMICS, and CRIMSON PLAGUE, George's skill as an artist has grown. The detail of his work in nothing short of incredible. Fans have the benefit of an extra two decades of George honing his craft. The intricacies of his work are nothing short of awesome. We all know the cover art alone is going to be worth the price of admission, as no on can capture a story and transfer it to a single cover panel like George Pérez. Plus, we get to see George draw our favorite heroes.

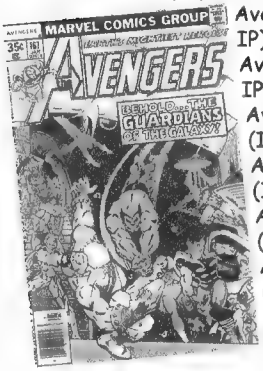
So there it is, boys and girls; just a few of the myriad reasons this team-up is going to go through the roof. I know we are all on the edge of our seats waiting for this one. The best thing about it is that I think we all know it is definitely going to be worth the wait.

AVENGERS / JLA CHECKLIST

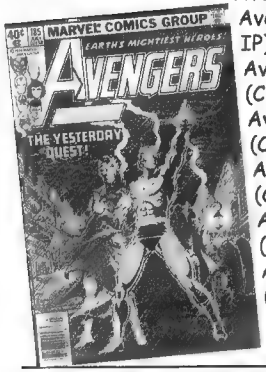
(CP=Cover Pencils • IP = Interior Pencils • IA = Interior Artist)

AVENGERS

Avengers #141 (IP)
Avengers #142 (IP)
Avengers #143 (IP)
Avengers #144 (IP)
Avengers #147 (IP)
Avengers #148 (IP)



Avengers #149 (CP, IP)
Avengers #150 (CP, IP)
Avengers #151 (IP)
Avengers #154 (IP)
Avengers #155 (IP)
Avengers #160 (CP, IP)
Avengers #161 (CP, IP)
Avengers #162 (CP, IP)
Avengers #163 (CP)
Avengers #164 (CP)
Avengers #165 (CP)
Avengers #166 (CP)
Avengers #167 (CP, IP)
Avengers #168 (CP, IP)
Avengers #170 (CP, IP)
Avengers #171 (CP, IP)
Avengers #172 (CP, IP)
Avengers #173 (CP)
Avengers #174 (CP)
Avengers #181 (CP)
Avengers #183 (CP)
Avengers #184 (CP)
Avengers #185 (CP)
Avengers #191 (CP)
Avengers #192 (CP)
Avengers #194 (CP, IP)
Avengers #195 (CP, IP)
Avengers #196 (CP, IP)
Avengers #197 (CP)
Avengers #198 (CP, IP)
Avengers #199 (CP, IP)
Avengers #200 (CP, IP)
Avengers #201 (CP, IP)
Avengers #202 (IP)
Avengers Annual #6 (IP)
Avengers Annual #8 (CP, IP)



Vol 3 Avengers #1 (CA, IP)
Avengers #1 (Chrome) (CA, IP)
Avengers #1 (Dynamic Forces) (CA, IP)
Avengers #2 (CA, IP)
Avengers #3 (CA, IP)
Avengers #4 (CA, IP)
Avengers #5 (CA, IP)
Avengers #6 (CA, IP)
Avengers #7 (CA, IP)
Avengers #8 (CA, IP)
Avengers #9 (CA, IP)
Avengers #10 (CA, IP)
Avengers #11 (CA, IP)

Avengers #12 (CA, IP)
Avengers #12 (Dynamic Forces - Energy cover) (CA, IP)
Avengers #12 (Dynamic Forces - Avengers cover) (CA, IP)
Avengers #13 (CA, IP)
Avengers #14 (CA, IP)
Avengers #15 (CA, IP)
Avengers #16 (CI)
Avengers #18 (IA)
Avengers #19 (CA, IP)
Avengers #20 (CA, IP)
Avengers #21 (CA, IP)
Avengers #22 (CA, IP)
Avengers #23 (CA, IP)
Avengers #24 (CA, IP)
Avengers #25 (CA, IP)
Avengers #26 (CI)
Avengers #27 (CA, IP)
Avengers #28 (CA, IP)
Avengers #29 (CA, IP)
Avengers #30 (CA, IP)
Avengers #31 (CA, IP)
Avengers #32 (CA, IP)
Avengers #33 (CA, IP)
Avengers #34 (CP, IP)
Avengers vol 3, #60 (JLA/A preview)

Avengers/Squadron Supreme Annual 1998

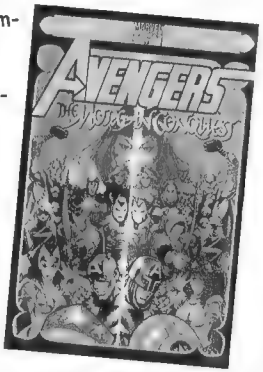
Avengers #1 Rough Cut Avengers Log #1 (CA)
Avengers Collection (CA, IA)

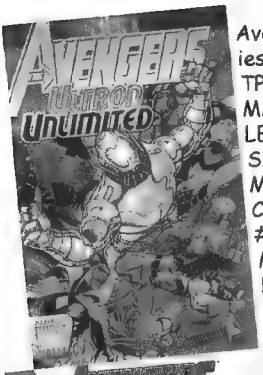
Avengers Casebook 1999 (CA)

Avengers Universe #1 (IP)
Avengers Universe #2 (IP)
Avengers Universe #3 (IP)

Avengers Forever #1 (CI)
Avengers Forever #1 (Westfield Comics) (CI)

Trades and Collections:
Avengers: Clear and Present Dangers TP (rep; CA, IP)
Avengers Forever TP (rep; IIn)
Avengers Legends #1: Avengers Forever TP (rep; IIn)
Avengers Legends #2: George Pérez Book I TP (CA, IP)
Avengers Legends #2: The Korvac Saga TP (2003) (CA, IP)
Avengers: Supreme Justice TP (CA, IP)
Avengers: The Korvac Saga TP (1991) (CA, IP)
Avengers: The Morgan's Conquest TP (CA, IP)
Avengers: Ultron Unleashed (CI)
Avengers: Ultron Unlimited TP (CA, IP)

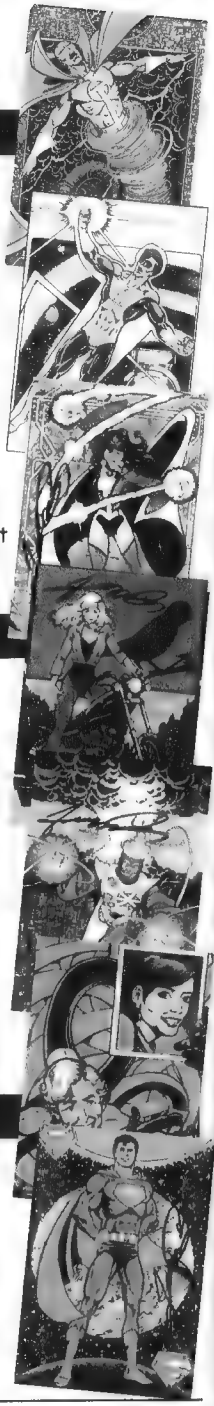




Avengers Visionaries: George Pérez TP (CA, IP)
MARVEL COLLECTIBLE CLASSICS
Marvel Collectible Classics: Avengers #1 (rep; CA, IP)
MARVEL DOUBLE FEATURE
Marvel Double Feature: Avengers/Giant-Man #379 (CA, W)
Marvel Double Feature: Avengers/Giant-Man #380 (CA, W)
Marvel Double Feature: Avengers/Giant-Man #381 (CA, W)
Marvel Double Feature: Avengers/Giant-Man #382 (CA, W, IA)
Spider-Man Team-UP #4 (CA, W)
Ultraforce/Avengers
Ultraforce/Avengers Prelude 1 (CA)
Ultraforce/Avengers #1 (CA, IA)

Posters:

Avengers Lithograph (Dynamic Forces)
Avengers Poster (Chimera Publishing) Avengers/Ultraforce #1 (CA)
Avengers Promotional Poster (1999)
Avengers through the years Poster



Tee Shirts:

Avengers I T-Shirt (Graphitti)
Avengers II T-Shirt (Graphitti)
Avengers III T-Shirt (Graphitti)
Avengers V T-Shirt (Graphitti)
Avengers VI T-Shirt (Graphitti) (to be released)
Avengers White T-Shirt Energy Circle
Avengers Black T-Shirt A Design

Misc:

Avengers Coloring & Activity Book (2002) (CA)
Marvel Visions #22 (CA, IA)
Marvel Calendar 1977
Heroes Convention 1999 (CA)
Pittsburgh Comicon Program Book 2003 (CA)
FantaCo's Chronicles #4 featuring the Avengers (CA)

Novels:

X-MEN & AVENGERS: GAMMA QUEST
Gamma Quest #1 (book) (IA)
Gamma Quest #2 (book) (IA)
Gamma Quest #3 (book) (IA)

JUSTICE LEAGUE OF AMERICA

Justice League of America #184 (CP, IP)

Justice League of America #185 (IP)

Justice League of America #186 (CA, IP)

Justice League of America #192 (CA, IP)

Justice League of America #193 (CA, IP)

Justice League of America #194 (CA, IP)

Justice League of America #195 (CA, IP)

Justice League of America #196 (CP, IP)

Justice League of America #197 (CP, IP)

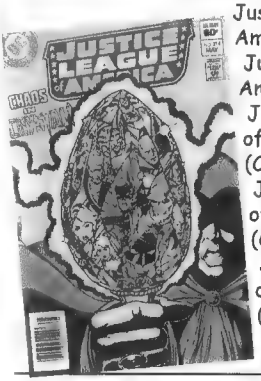
Justice League of America #199 (CA)

Justice League of America #200 (CA, IP)

Justice League of America #201 (CA)

Justice League of America #202 (CA)

Justice League of America #203 (CP)



Justice League of America #204 (CP)

Justice League of America #205 (CP)

Justice League of America #207 (CA)

Justice League of America #208 (CA)

Justice League of America #209 (CA)

Justice League of America #212 (CA)

Justice League of America #213 (CA)

Justice League of America #214 (CA)

Justice League of America #215 (CA)

Justice League of America #217 (CA)

Justice League of America #218 (background)

Justice League of America #219 (CA)

Justice League of America #220 (CA)

Justice Leagues: JL? #1 (CA)

Justice Leagues: JL? #1 (Dynamic Forces) (CA; Signed)

Justice League of Aliens #1 (CA)

Justice League of Amazons #1 (CA)

Justice League of Atlantis #1 (CA)

Justice League of Arkham #1 (CA)

Justice League of America #1 (CA)

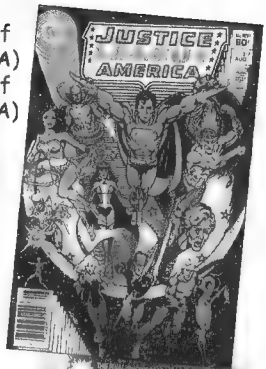
Justice League of America #1 (Dynamic Forces) (CA)

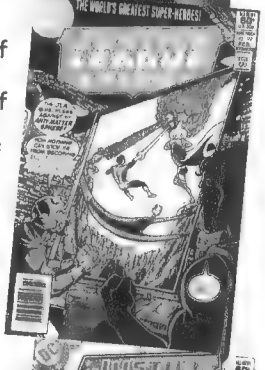
Justice League Promo Poster (CA)

JLA In Crisis Secret Files (IA)

JLA/JSA Secret Files and Origins #1

Unlimited Access #3 (CI)





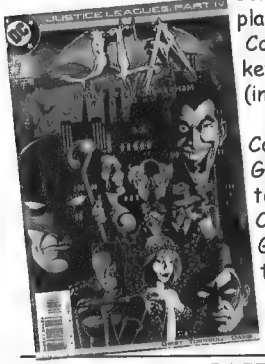
Misc:

JLA: The Ultimate Guide to the Justice League of America (IA; rep)
Justice League of America Index #1 (CA)
Justice League of America Index #2 (CA)
Justice League of America Classics #217 (rep; CA)
Justice League Animated Action Figure 2-Pack: Superman vs Lex Luthor (to be released)
DC Heroes Role Playing Game #201 (CP)
JLA Postcards

Fanzines:

Back Issue #1

Comic Book Marketplace #86A (CA; int)
Comic Book Marketplace #86B (int)
Comic Book Marketplace #89A (int)
Comic Book Marketplace #89B (int)
Comic Book Marketplace #90A (int)
Comic Book Marketplace #90B (int)
Comic Book Marketplace #90C (int)
Comic Book Marketplace #94A (int)
Comic Book Marketplace #94A (int)



Comic Buyer's Guide #1488 (interview/article)
Comic Buyer's Guide #1515 (interview/article)
Comic International #103 (rep; CA)

Comics Interview #6 (CA, IA; int)
Comics Interview #9 (IA)
Comics Interview #13 (IA)
Comics Interview #26 (CP)
Comics Interview #50 (CA, IA; int)
Comics Interview: JLA-Avengers Special Edition (CA; int, rep #6)
Comics Interview: Cosmic Crossover (CA, IA; rep #6, #26, #50, and #94)

Focus on George Pérez (CA, IA)

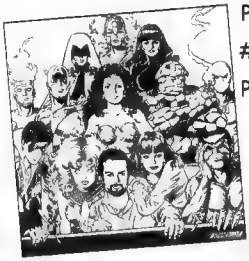
George Pérez Newsletter #2 (CA, IA)
George Pérez Newsletter #2 (Limited Edition) (CA, IA)

Hero Illustrated #17 (int)

Accent on the First 'E' (CA, IA)

Pérez Archives #1 (deluxe) (CA, IA)
Pérez Archives #1 (regular) (CA, IA)
Pérez Archives #1 (hardcover) (CA, IA)

Previews vol 10, #11 (CA, IA)
Previews vol 13, #7 (JLA/A #1 Preview)
Previews vol 13, #8 (JLA/A #2 Preview)
Previews vol 13, #9 (JLA/A #3 Preview)



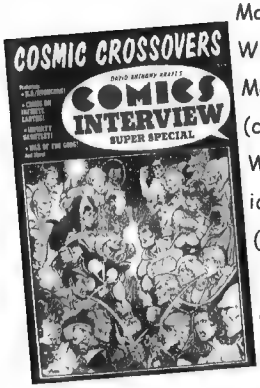
Previews vol 13, #10 (JLA/A #4 Preview)

Sketch Magazine #10 (CA; Int)

Wizard: The Comics Magazine #76a (CP)

Wizard: The Comics Magazine #77 (SC, IP)

Wizard: The Comics Magazine #81a (CA)



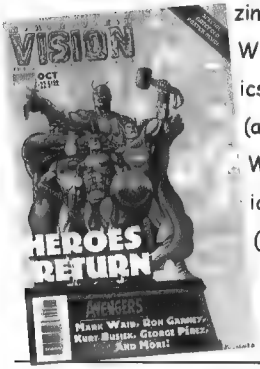
Wizard: The Comics Magazine #104 (checklist)

Wizard: The Comics Magazine #105 (pinup)

Wizard: The Comics Magazine #116 (JLA/A preview)

Wizard: The Comics Magazine #125 (CA)

Wizard: The Comics Magazine #125 (CA)



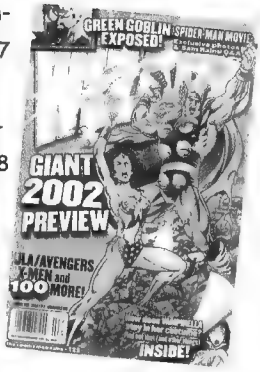
Wizard: The Comics Magazine #132 (article)

Wizard: The Comics Magazine #136 (int; news)

Wizard: The Comics Magazine #137 (JLA/A preview)

Wizard: The Comics Magazine #138 (ACTOR art)

Wizard: The Comics Magazine #139 (int)



Wizard: The Comics Magazine #143 (Cover A) (JLA/A Preview)

Wizard: The Comics Magazine #143 (Cover B) (JLA/A Preview)

Wizard: The Comics Magazine #144 (Int)

Wizard: The Comics Magazine #144 (Int; CA)

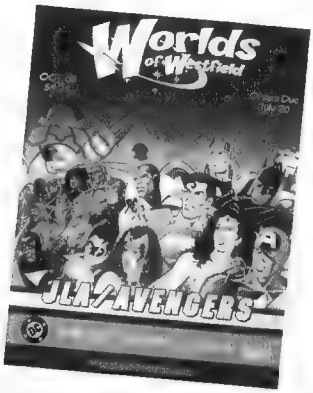
Wizard's Postermanial (rep; IA)

Wizard's Special Edition (1999) (CA)(I)

Worlds of Westfield vol 23, #8 (CA)

Posters:

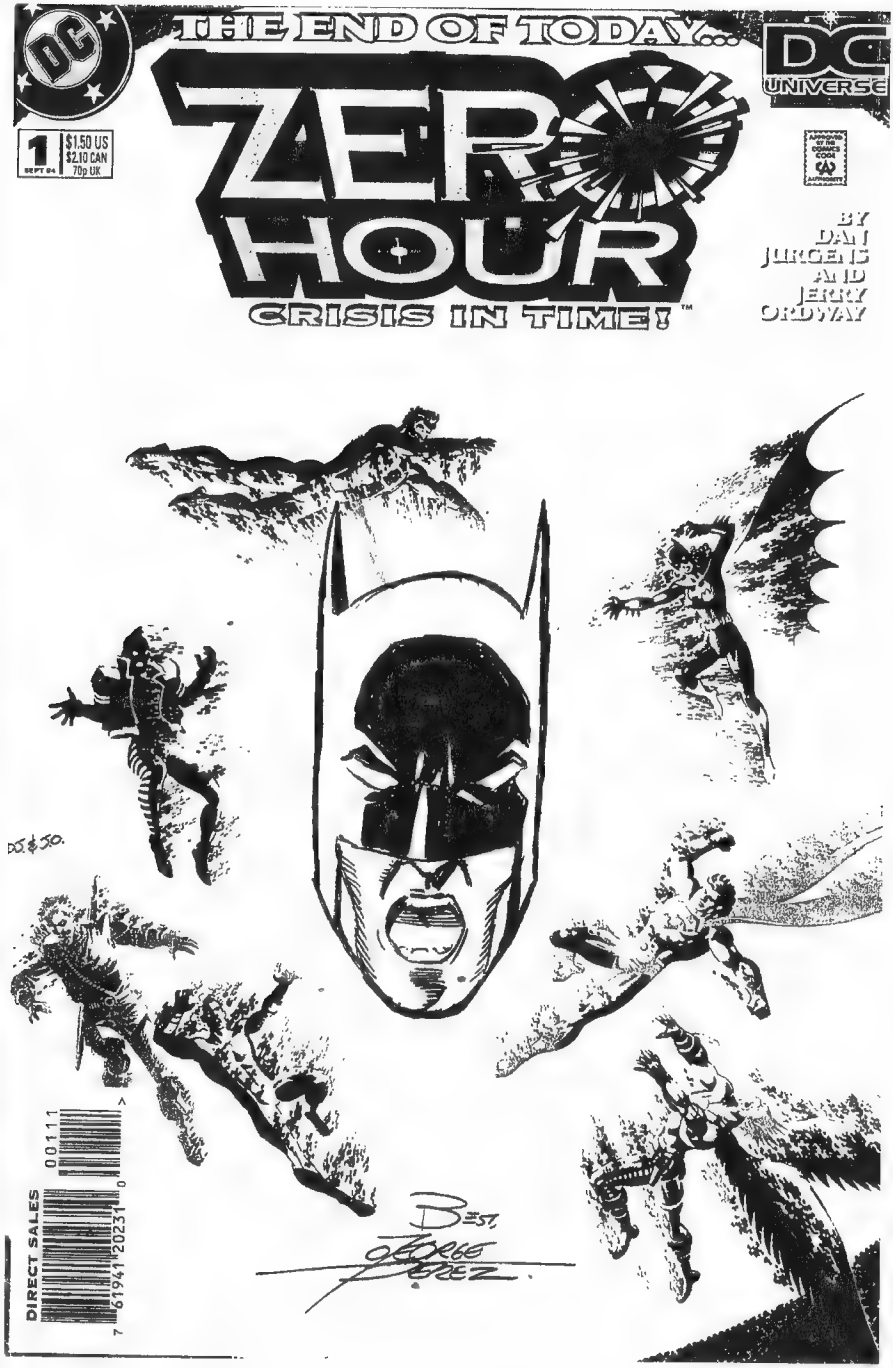
Previews Promotional Poster (vol 10, #11) (JLA)



GEORGE PÉREZ GALLERY

You've made it this far... and finally we have one of our most popular features: the Gallery! We love being able to showcase some of George's rare, preliminary, unpublished, and popular pieces of art. Enjoy!

This sketch of Iron Man and the sketch of Batman on the cover of ZERO HOUR were provided by Ed Riordan.


THE END OF TODAY...
DC UNIVERSE
1
SEPT 94
$1.50 US
$2.10 CAN
70p UK
ZERO HOUR
CRISIS IN TIME!™
BY
DAN
JURGENS
AND
JERRY
ORDWAY
DC $50.
DIRECT SALES
00111
7 61941 20231 0
BEST
GEORGE PEREZ

Batman

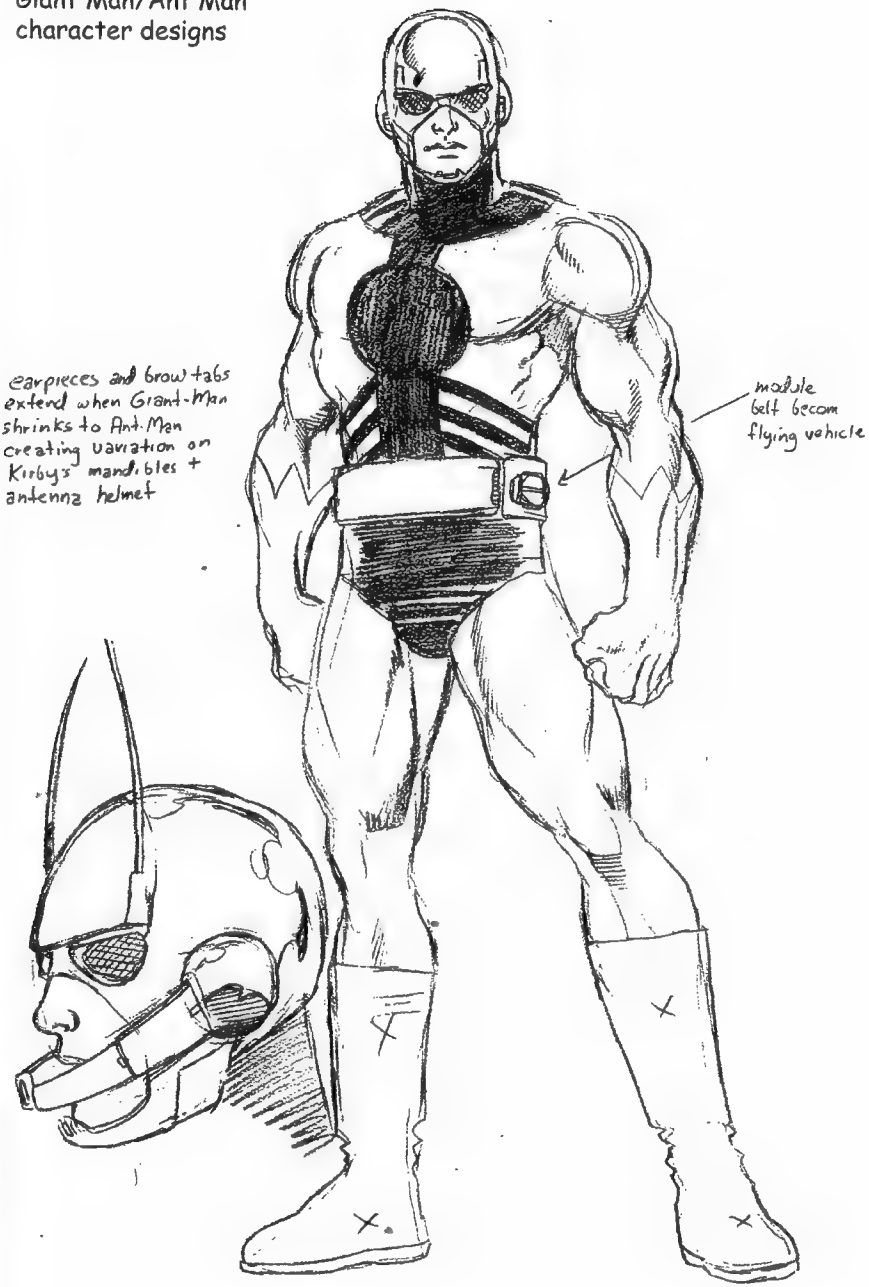
TO PAUL..
GEORGE PÉREZ
96

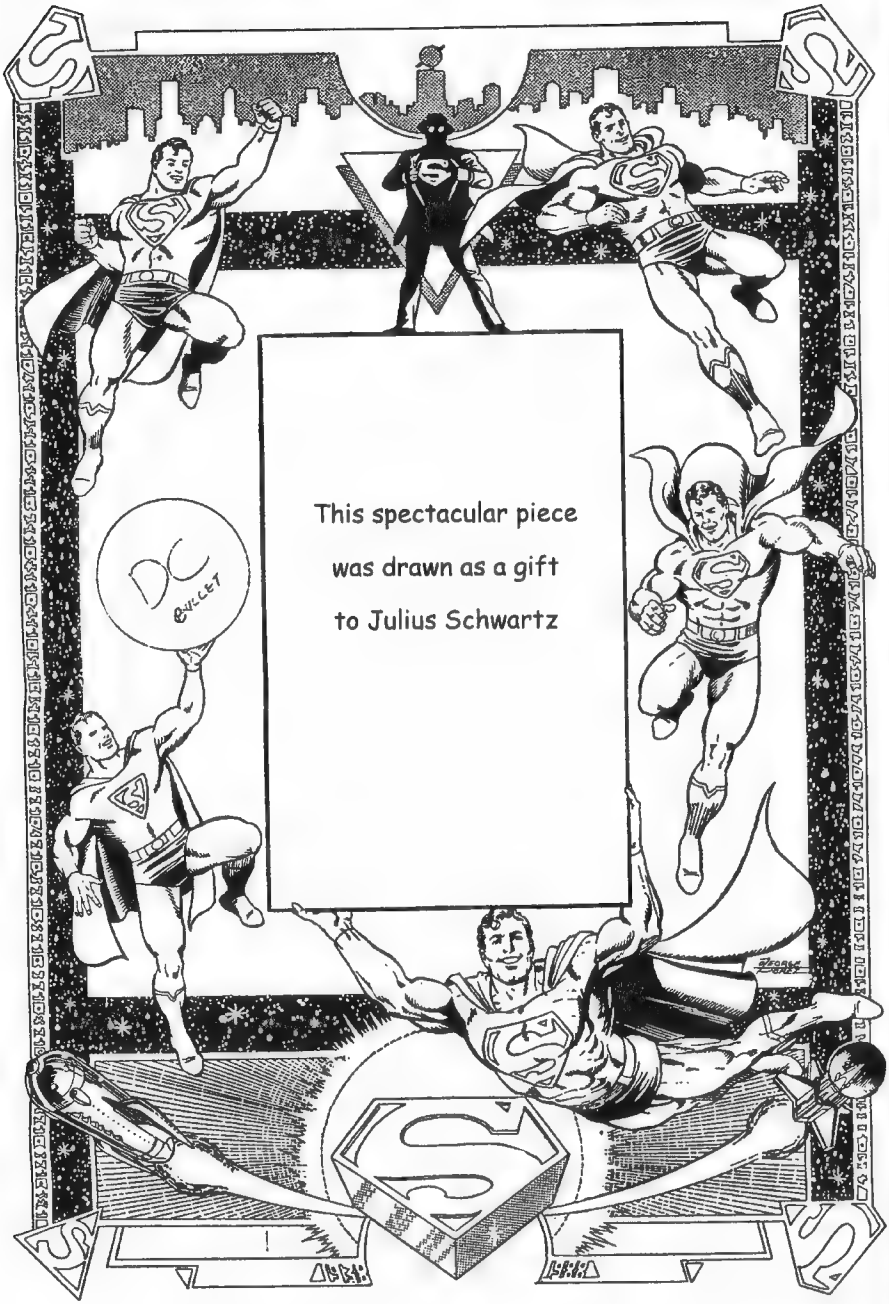
Black Canary and the Scarlet Witch

Captain America from
Jason DeMorte

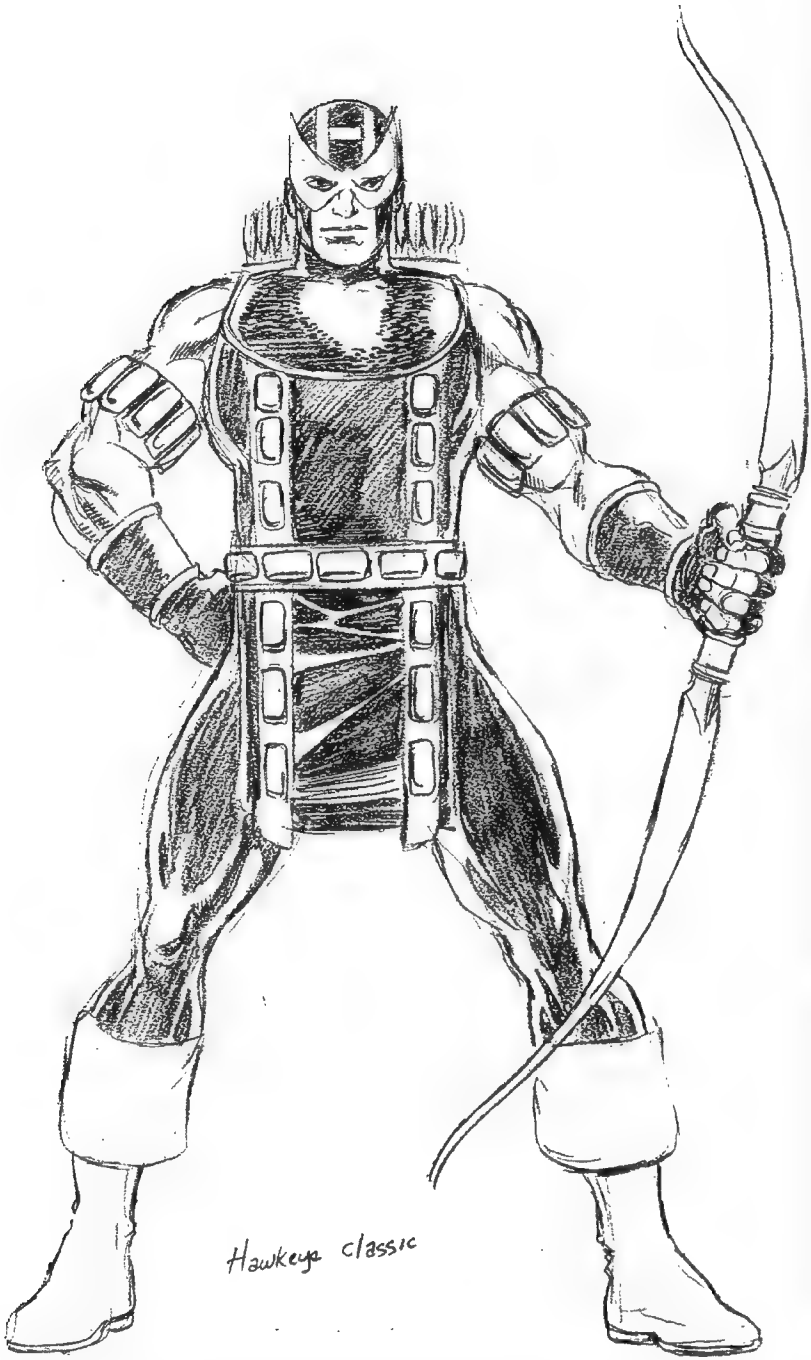
Here's some spectacular art of DC's big three, drawn for a convention cover in 1989

Giant Man/Ant Man
character designs


earpieces and brow tabs extend when Grant-Man shrinks to Ant-Man creating variation on Kirby's mandibles + antenna helmet
mobile belt becom flying vehicle


This spectacular piece
was drawn as a gift
to Julius Schwartz
DC
BULLET

Thanos versus The Spectre


Hawkeye classic

Here's the line art for JUSTICE LEAGUE OF AMAZONS

Best,
George Perez
'02

This picture of Black Panther and Tigra, as well as the facing page of Vision and the Scarlet Witch, were provided by Mark Metz

This picture of Iron Man was used as trading card art

This drawing of the Beast was also used as trading card art

Two convention sketches of The Scarlet Witch

GEORGE PEREZ

Convention sketch of Vision

Convention sketch
of The Wasp

Line art for the cover of
WAR OF THE GODS #3

Convention sketch of
Wonder Woman

Convention sketch of
Wonder Woman

NEWS and EVENTS

P U B L I C A T I O N S

SOLUS Vol. 1: GENESIS
Barbara Kesel (w), George Pérez (p), Rick Magyar (i), Larry Molinar (c)
A new collection showcasing the art of George Pérez! Andra Radiant is trying to put the pieces of her life back together-trouble is, they're located on different planets! From barbarian to sci-fi fighter, the enigmatic Andra changes identities as she tours the wild worlds of the CrossGen Universe! Reprinting SOLUS #1 - #6! 160 pgs, full color, standard-sized graphic novel, on sale Nov. 12 $15.95

WONDER WOMAN: THE ULTIMATE GUIDE TO THE AMAZON PRINCESS HC
by Scott Beatty & Roger Stewart
Culled from the archives of DC Comics, Wonder Woman: The Ultimate Guide to the Amazon Princess details the amazing exploits, incredible adversaries, and magical weapons of the greatest comic book heroine. Packed with original comic book images and a timeline charting Wonder Woman's entire career, this comprehensive illustrated treatment will delight fans of all ages. (4309/0-7894-9616-X) (CAUT: 4)
HC, 10x12, 144pg, FC.....$24.99

BACK ISSUE #1
Jump on board for the ultimate comics experience: BACK ISSUE magazine! Edited by Michael Eury (former DC and Dark Horse editor/writer and author of Captain Action: The Original Super-Hero Action Figure), BACK ISSUE celebrates comic books of the 1970s, 1980s, and today through a variety of recurring (and rotating) departments. #1's theme is "DC vs. Marvel," featuring: A "Pro2Pro" dialogue between Marv Wolfman and George Pérez on the pros and cons of working for Marvel and DC in the '70s and '80s-accompanied by rare Pérez artwork! A "Greatest Stories Never Told" examination of the original JLA/Avengers crossover, featuring unpublished George Pérez pages-plus a spotlight on the new JLA/Avengers miniseries! A "Rough Stuff" look at '70s and '80s DC and Marvel penciled artwork by the "King" himself, Jack Kirby! A "Beyond Capes" evaluation of DC's and Marvel's Tarzan series, with interviews with and artwork by Joe Kubert, John Buscema, and Roy Thomas! An "Off My Chest" guest editorial by former DC editorial director Carmine Infantino, recalling DC's 1970s' battle plan to challenge Marvel's market dominance! PLUS: A "Back Talk" letters column featuring commentary from pros and fans who

GEORGE PÉREZ ON THE 'NET

There are countless websites with materials relating to George and his work.
Here are some premier ones, each one verified at publication time by the editor.

(Unofficial Crimson Plague Fansite) ***http://liquidcross.com/crimson/***
(Yahoo Clubs - George Pérez) ***http://clubs.yahoo.com/clubs/georgePérez***
(JLA Avengers Port) ***http://jlaavengers.crosswinds.net***
(The Powerful Art of George Pérez) ***http://www.comicbookpros.com/Pérez.html***
(Vu's George Pérez Fansite - George Pérez.com) ***http://vu.morrissey-solo.com/moz/Pérez/***
http://georgePérez.com/ *and* ***http://george-Pérez.com/***
(Swordquest resource) ***http://www.tripoint.org/sq/sq.html***
(George Pérez Art Appreciation Gallery) ***http://Pérezgallery.crosswinds.net/index.htm***
(Unofficial George Pérez Fansite) ***http://www.geocities.com/Area51/Capsule/4625/***
(The Artist's Choice - Pérez Art available for purchase) ***http://www.theartistschoice.com/***
(Solus fansite) ***http://www.flamingtelepaths.net/radiant/***
(Custom prints-Crossgen related prints) ***http://www.framegods.com/index.cfm?sitesize=small***
(Crossgen Official Site) ***http://www.crossgen.com/***
(Crossgen Comics on the Web) ***http://www.comicsontheweb.com/***
(Titans Tower - the most comprehensive Titans resource) ***http://www.titanstower.com/***

I know as this magazine continues I will be adding more sites to the list. Please, if you know of any, e-mail me at ***TLorenzP@yahoo.com***

P U B L I C A T I O N S

aren't afraid to choose sides in the DC vs. Marvel war, and a dynamic Batman vs. Captain America cover by George Pérez!

The 100 page, saddle-stitched 8-1/2" x 11" magazine with a full color cover and black-and-white interiors retails for $5.95 in the U.S. and is available directly from TwoMorrows for $8 Postpaid (Canada: $10, Elsewhere: $11 Surface, $15 Airmail). Ships in November.

JLA/AVENGERS 1 X-CLUSIVE CREATOR SIGNED
DUE IN NOV 2003
EARLY BIRD SPECIAL-SAVE $14!!
The biggest event of the year, signed by the writer!
Signed by the writer, Kurt Busiek Limited to only 200 in the entire world. Each set comes signed and numbered with a Sealed Certificate of Authenticity
US$15.99 Was US$29.99

JLA/AVENGERS #3
Written by Kurt Busiek,
cover and pencils by George Pérez.
The most eagerly awaited story in comics' history continues. The Avengers and the JLA have confronted their foemen - now it's time to party! But as echoes of the past intrude on the present, something is terrifyingly wrong. Co-published by DC Comics. (Featuring every Avengers and JLA member ever) 48 pages, $5.95, in stores on Nov. 26.

AVENGERS/JLA #4
Written by Kurt Busiek;
art and cover by George Pérez
Celebrate the finale of the biggest crossover in comics history! The World's Greatest team-up of Earths' Mightiest Heroes climaxes with the fate of both universes hanging in the balance! This one is crammed full of everything you read comics for. Don't miss it!.
DC UNIVERSE | 4 of 4 | 48pg. | Color | $5.95

Don't forget to check out **The Artist's Choice** website for original George Pérez art, as well as the works of many other artists!

www.theartistschoice.com • You'll be glad you did!

AD SPACE AVAILABLE!

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Quarter Page..... $20.00 Back Cover (Full Page) $150.00

Classified ads *(up to 25 words. 25¢ each additional word)* ..$3.00

. . . Continued

P U B L I C A T I O N S

On Sale December 31st, 2003

CROSSGEN CAMPAIGN SYSTEM HC
Dec 2003
$34.95
CrossGen Comics/Fast Forward Games
Untitled
According to the mock-up, SOLUS is listed in the campaign books, which means it will reprint or include new George Pérez art. *(9/15/2003)*: Cover includes Pérez's artwork, from CROSSGEN WIZARD WORLD EAST POSTER (2003)

SENTINELS #1 (of 4): FOOTSTEPS
Dec 03
$14.95
Drumfish Productions
Comic book (216 pgs)
writer: Rich Bernatovech
penciler: Luciano Vecchio
inker: Rich Bernatovech
Featuring FIVE George Pérez pin ups.

A P P E A R A N C E S

WIZARDWORLD TEXAS 2003
November 21st-23rd, 2003
Arlington Convention Center
Arlington, TX
www.wizardconvention.com
TICKETS
Tickets are $20 for a one day pass and $40 for a 3-day pass and will be available online as of August 1, 2003.
GUESTS
George Pérez (Guest of Honor), Jim Lee, Joe Quesada, Marc Silvestri, Kurt Busiek, Talent Caldwell, Paul Dini, Paul Jenkins, Michael Lark, Darick Robertson, Peter Steigerwald, Mike Turner, Skottie Young

MEGACON 2004, ORLANDO, FLORIDA
Ma[illegible] 5th - 7th, 2004
O[illegible]ntion Center
9[illegible]
[illegible]
www.megacon[illegible]
Hours: Friday 1:00pm - 7:00p[illegible]
Saturday & Sunday 10:00am - 6:00pm

George Will not be attending

PITTSBURGH COMICON 2004
April 30 - May 2, 2004
Pittsburgh Expomart - Monroeville, PA
www.pittsburghcomicon.com
George Pérez is scheduled to appear, along with Adam Hughes and Terry Moore

PACESETTER The George Pérez Magazine

Your comments are always welcome!

Tony,

Got the new issue and it looks great. And the multiple autographs on the cover were a nice bonus, too.

Thanks for the kind words in your intro. Much appreciated.

- Bobby Nash

• • •

My two thoughts concern layout and content, but they are sorta intertwined. If you pick up any magazine, there is a rhythm to it; An order of the pages that readers get used to. There are usually columns [that appear every issue] and then there are feature articles [which usually get cover space and vary each issue]. Usually, the table of contents, editorial, and news is in front, followed by features, then columns. I would suggest thinking about some columns that could appear each issue, with their own unique mastheads [I can help with that since I'm a graphic designer]. Here's my thought on the way a typical issue can layout, in this order: 1. *Table of Contents* [page one] with an inset picture[s] of the 'feature articles'. 2. *Editorial*, by you [think of a name... 'Setting the Pace'?]. 3. *News & Notes* [convention appearances, upcoming books, etc.]. 4. *Column Suggestion*: Q & A with George. Could each issue maybe feature '5 questions with George' or '10 questions with George' done via e-mail? I think he'd be willing to do it. And the ten questions can tie into the theme. This way, it's not a whole interview, only 1-2 pages, but each issue will give you some GP content. Maybe this is called 'Keeping Pace with George Pérez'. 5. *Feature Articles*. Whatever articles you have tied to theme of issue. This is the 'meat' of the issue. 6. *Column*: The Question of the Month. Maybe this can get a Column name; I don't know what. 7. *Column*: 'Meeting the Maestro': Each issue can have fan article about meeting George. Vu had one this issue. I'm sure you can get a few of these: your own, mine, Marcus, etc. 8. *Column/Feature*: The Gallery. Maybe there is something to unify this section? A frame? Masthead? 9. *Letters Page* [maybe called 'Rubble-Rousers'? you know Pérez and rubble. It could have a pic of Pérez rubble]. 10. *Fan Art:* I know this is controversial, but I would just limit it to 1-2 pages and have 4 pieces of art per page. AMAZING HEROES did it. Maybe this can also be an inset in the letters page as a whole 'fan' section. AMAZING HEROES did it that way. 11. *Resource Page*: contacts, e-mails [penpals section] of contributors (if they want), web resources — and add titanstower.com to that resource list. Hope this helps!

-Bill Walko

Bill thanks for the really good

Your comments, concerns, question and feedback are greatly appreciated. If you have some ideas on how to improve the magazine, if you have a complaint, if you have a request, or if you just want to share some thoughts, email Tony at TLorenzP@yahoo.com.

ideas, look for them in future issues.

Loved the new issue, although all the negative press about CrossGen kinda spoiled the spirit.

-Michael Rudolph

Thanks for the support and let us hope CrossGen pulls through. They are my favorite publisher right now, I read twelve of their books.

• • •

Tony!

PACESETTER #2 was another enjoyable read. The interview with the gang at CrossGen was pretty interesting. It gave me some insight into the workings of a comic book company. As a child I always dreamed of becoming a comic book artist, but had no idea if I had the skills to do it. I can live vicariously through other artists and members of the creative team. Reading the interview was really interesting... hearing about the frustrations of freelancing and now working in a bullpen environment was fun.

-Gary L. Beck

It was a lot of fun conducting the interview. Everyone that I've met has been nothing but class. Now, transcribing the interview was a whole other story.

• • •

Tony,

I really enjoyed issue 3. What a coup for PACESETTER to get the whole creative team from SOLUS! Keep up the good work. I will try to contribute when I can.

-Kudjo Bosu

Thanks for the support and look forward to what ever you contribute.

• • •

I have an idea for your "Focus On" column. One of the reasons I love George's art so much is that he has continually grown as an artist. When George and Marv took advantage of George's changes in his art and made it a part of a story (with the change in the way George drew Raven in NEW TITANS), I was blown away! I think it would be cool to show three different pictures that George drew of the same character over time. For example a picture that George drew of the Scarlet Witch from the 70s, 80s and 2000s. It may be difficult to find examples of Marvel characters that George drew in the 80s, though. It might be difficult to find examples of DC characters from more recent years. Wonder Woman would be an easy one to get examples of, maybe. Anyway, I personally would like to see the comparison of the way George draws characters.

Thanks for all your work on this fan magazine. I truly enjoy reading it and looking at it.

-Guy W. West

Guy that is an excellent idea for a future FOCUS ON FEATURE—are you listening Bobby?

• • •

Tony,

Just received my copies of PACESETTER #2 and I was wondering if you contacted Mitch Ballard about his JLA/AVENGERS pieces of art. Yet another wonderful issue; you are doin' right by us fanboys.

Your PACESETTER #2 came with a request for contributions and this is the best I could ever offer.

Mitch has really contributed to fans everywhere after the announcement and has committed to a lot of commissions of art and personal art. One of the first pieces that he did was a tribute to a Pérez piece that I saw on eBay and purchased the original art for. He has since done countless other pieces and was even commissioned to do a set of ten of what I call "Triple Plays" that feature three characters combined from the two teams and each one is being colored by Tom Smith (these pieces are really beautiful). I have included samples for you to see, though you probably already have.

I guess I am pitching so hard for this suggestion because I believe Mitchell not only is an untapped talent worth great recognition but he is genuine as a true fan

when it comes to his love of the art of Pérez. His current commission work includes "Triple Plays" featuring JSA/Titans where one of the three backgrounds of each triple play features a Pérez cover tribute. He has two currently posted on his site.

It is not a stretch to say that I am one of Mitch's biggest supporters but I also have a deep appreciation for Pérez and have tried my best to support your efforts as well. As I suggested before, I would be glad to submit a write up with any Ballard pictures you might consider. Just a suggestion from a fan of your publication. Keep up the great work.

-Jeff Weaver
Kenner, LA

Your wish is my command, I hope you liked the art.

• • •

Tony,

I received my copies of PACESETTER #2 today. Nice job! There were a lot of things I enjoyed about this issue. The round table interview with the crew from SOLUS was the highlight of the issue. You have really improved as an interviewer. The *CrossGen Speaks Out* section was also a nice treat. George has really influenced a lot of people in the comic industry.

I was a little disappointed with the new feature FOCUS ON. I think you have good idea, it just seemed that with the small pics and the fact that they are in black and white you couldn't really capture the grandiosity of George's original drawings.

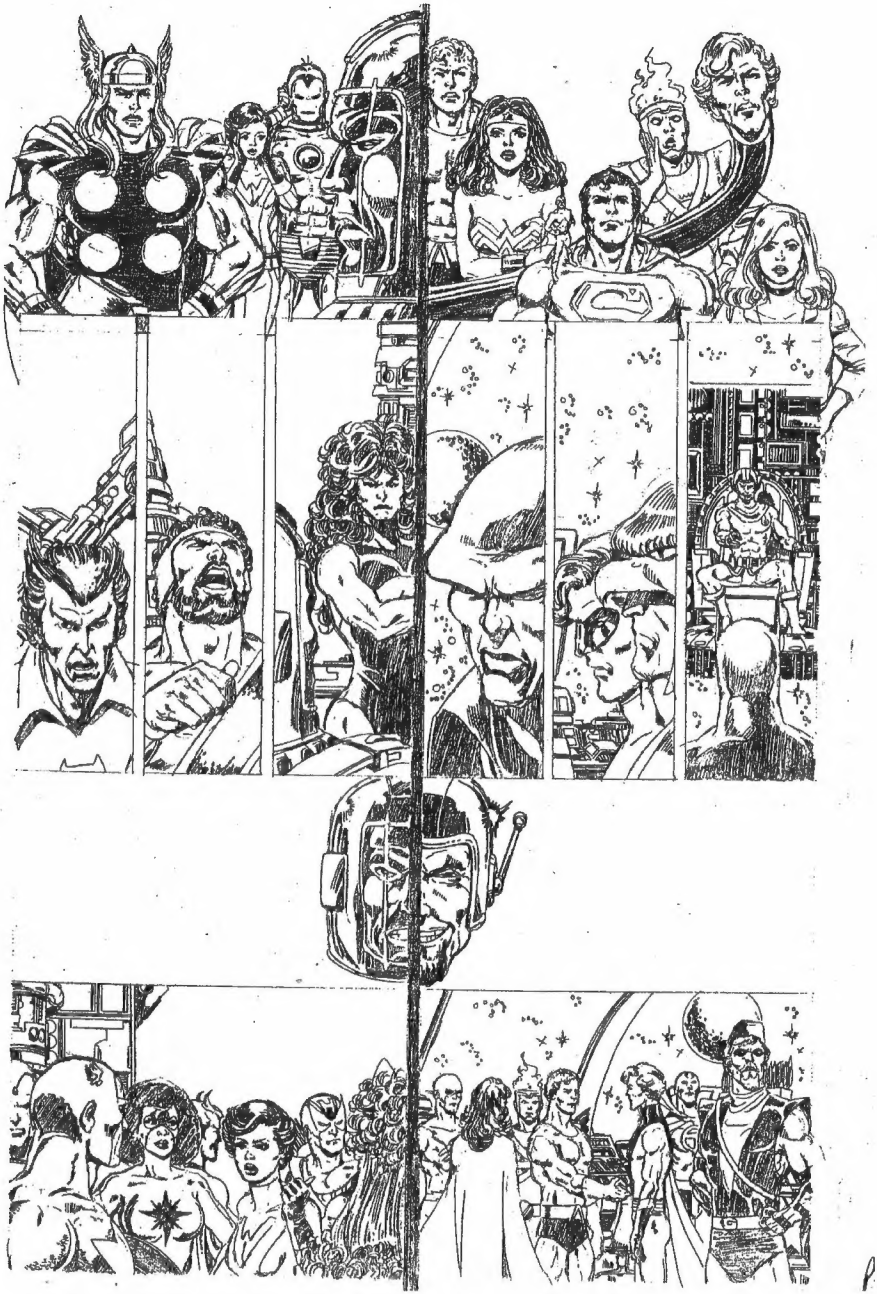
I noticed a slight mistake on the back of the magazine. You have listed yourself as the GPN staff instead of the staff of *PACESETTER, The George Pérez Magazine*. I know old habits die hard.

My only suggestion this time is that I would like to see a new original (never seen before drawing) cover for each issue.

Keep up the good work!
-Eric Sellers

I agree with the art being too small on the FOCUS ON FEATURE; plus we're going to try another printing process to help make the halftones and pencils print a lot crisper. The only way to improve is comments and suggests by you guys and gals, thanks for the support.

A "Triple-Play" by Mitch Ballard featuring Hawkeye, Hawkman and Wasp



Here we have an special bonus for this issue of Pacesetter... Page 14 of the original, unpublished JLA/Avengers crossover by George Pérez from 1982!

Back issues of The George Pérez Newsletter and Pacesetter are still available!

Issue #1
48 pages
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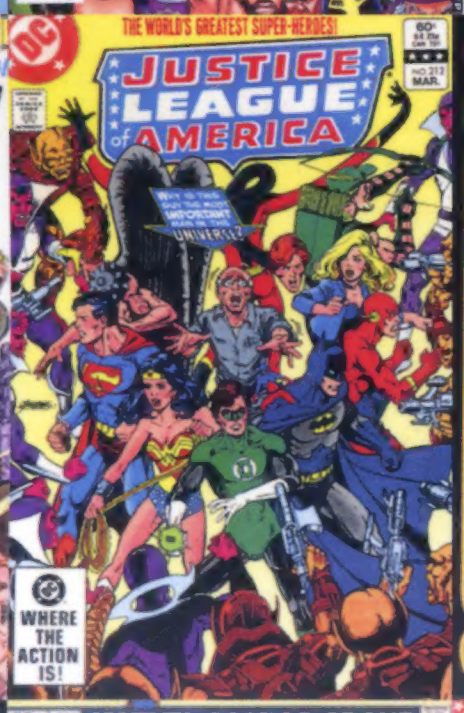
Come Join the Fun! Contributors Always Needed!

Articles, Artwork, Photos, Fan Art, Trivia, News, Checklist Assistance, etc...



The purpose of *Pacesetter, The George Pérez Magazine* is to provide a venue to display the incredible art of this exceptional artist, and to make available for perusal new interviews and insightful articles regarding Mr. Pérez, as well as to showcase artwork and talent inspired by his work.

The staff of *Pacesetter* strives to provide the most excellent product that we are capable of, and we welcome comments and criticisms. We make no claims to expertise, so if you find an error or discrepancy, please notify us and we will amend it in the next issue.

We at *Pacesetter* thank you for purchasing this special endeavor. We hope you'll be with us for future issues.